MAXIMUMROCKNROLL

$2

NO. 122

JULY '93

NOT FREE IN S.F. & BERKELEY

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govtt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#56/Jan '88. Beatnigs, Neurosis, Civilisied Society?, Hunger Artist, SANE/Freeze.

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#63/Aug '88. Crimpshrine, Dag Nasty, Christ On A Crutch, God, Sockeye, Mental Disturbance, Weenie Roast, Love Gods In Leisure Shirts, "Free Trade and Acid Rain," "Meese Is A Pig."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#80/Jan '90. Seein' Red, Ultraman, Instigators, Libido Boyz, Sacred Hate, Just Say No, Sugar Shack, Mark Of Cain, Born Against, Pennywise, Provocative Punk Productions, Gutwrench, Jello Biafra on 'Terminal City Ricochet'.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#85/Jun '90. NoMeansNo, Fuel, Sink, Filth, Norman Bates & The Showerheads, Pleasant Valley Children, Rednecks In Pain, Volkswhale, Mosh Potatoes, Bad Karma, Blow Hard, Integrity, Crucial Response Records, "The IRA In America."

#86/Jul '90. Bunchofuckingoofs, Terveet Kadet, Eye Of The Scream, Econochrist, Datura Seeds, Pink Lincolns, Rise, Big Fat Liars, Hate That Smile, Kismet HC, Implement, The Eat, "Panama Ana Drugs."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro/Miller Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#95/Apr '91. Pegboy, Bored!, FOD, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, Ghoul Squad, Humorgod, Peaceville, "Arab Lands And The US/Iraq Situation," "Noam Chomsky," "War Resistance News."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#104/Jan '92. Ian Mackaye, 23 More Minutes, Political Asylum, Twisted Red Cross Tapes, Hammerbox, Full Circle Records, Goober Patrol, Freak Beans, "SST vs U2," "The Business Of Punk."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#108/May '92. Spitboy, 15, Unsane, Dead Moon, Buzzov-en, Hijos De Nadie, MCR Co, "Unconstitution," "Piercing and Tattooing."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History.".

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith

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Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
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1/6 page: (2 1/2" x 5") $20
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CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: By Chris Shary

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Please send all records, letters, articles, photos, interviews, ads, etc., to:

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IMPORTANT SUBSCRIPTION & DISTRIBUTION INFO FOR UK & EUROPE

Beginning with issue #121, MRR closed out its London office. Already existing subscriptions will be honored and sent out from the US, and all new subscriptions or renewals should be sent into the US address (Please note: all subs should be paid for in US dollars or checks should be drawn on banks that have a US office). For subscription rates, look just to your left here to see the proper amount. We thought it would be slighly higher, but found it possible to do it at the same rate as before and you should receive your issues a week or so quicker this way. European distributors should contact Mordam Records in San Francisco for details on costs, as Southern will no longer be doing that job. The Mordam phone is (1) 415-575-1970 and fax is (1) 415-575-1977. Much thanks to Kent Jolly for all her years of handling the UK/European office!!!

MAXIMUM NO LONGER FREE IN THE BAY AREA

Not because of complaints that MRR is discriminating against punks in other parts of the country/world, but because we received too little feedback (positive or negative) on this experiment, and because it was a big pain in the ass running around delivering them. Hope you locals enjoyed it while it lasted, cuz beginning this issue you gotta pay $2 or steal it!

WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 - 1/2 inch disk, as long as you tell us if it's Mac or IBM (and what word processing program it's in). We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

What's the Scoop is not a silly, trivial thing. We very much want to know what people in your town think about all manner of stupid questions. You need to tape them, photograph them, and then transcribe it. If you loosen up a bit, you'll have fun.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold, Radley Hirsch, Ken Sanderson, Jon Von, Paula Hirsch, Kenny Kaos, Alisa Schulman, Last Will

CFLR	Sudbury, Ont
106.7 Cable	Thursday 6PM
CFMU	Hamilton, Ont
93.3FM	Monday 11:59 PM
CHRY	No York, Ont
105.5FM	Friday 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KSCL	Shreveport, LA
91.3FM	Wednesday 10PM
KZUM	Lincoln, NE
89.3FM	Wednesday midnight
WBNY	Buffalo, NY
91.3FM	Thursday 6PM
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WMPG	Portland, ME
90.9FM	call station
WPRK	Winter Park, FL
91.5FM	Monday midnight
WYRE	Waukesha, WI
103.9FM	Fri 8PM & Sun 9PM
WZRD	Chicago, IL
88.3FM	Sunday 3:30PM
Radio Pomme	Louviers, France
91.6FM	Saturday 5PM
4YOU	Rockhampton, Australia
98.5FM	Monday 2AM
4ZZZ	Fortitude Vly, Australia
102.1FM	Sat noon

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

JEFF BALE

- BAD VULTURES-High Voltage-EP
- CANDY SNATCHERS-Gold Digger-EP
- CLOSE SHAVE-Lone Riders-LP
- COSMIC PSYCHOS/VERTIGO-split 45
- GERMS-EP
- HEAD-America 2000-EP
- MUFFS-Big Mouth-45
- TATTOOED CORPSE-Louder Than Hell-CD
- TRASH BRATS-Downtown Nowhere-EP
- WEST SIDE BOYS-Emeute Urbaine-45

SUZANNE BARTCHY

- HANSON BROS-Brad-45
- Cometbus-zine
- WAT TYLER-Sexless-EP
- No Idea-#10-zine & 2xEP
- CHAOS UK-Two Fingers In The Air-LP
- FUGAZI-In On The Kill Taker-LP
- GIRLS AGAINST BOYS-Bulletproof...-45
- ROCKET FROM THE CRYPT-live
- NEW BOMB TURKS-Sharpen Up Time-45
- RANCID-LP/BUZZOV-EN-live

CHRIS DODGE

- SEDITION-LP
- COPOUT-tape
- PECKER TRACKS-Pissycop Therapy-EP
- 5.6.7.8's-Can't Help It-CD
- AMEN-Don't Imitate...-EP
- BOREDOMS/BRUTAL TRUTH-live
- MAN IS THE BASTARD/BIZARRE UPROAR-split EP
- ABC DIABOLO-LP
- CONFUSION/ARSE DESTROYER-split EP
- Ruth Buzzi-Slip It In-LP

JOE DONOHOE

- BLACK FLAG-1983 Demos-EP
- STEEL POLE BATH TUB-Miracle...-LP
- Nothing Sacred-zine
- COSMIC PSYCHOS-VERTIGO-split 45
- ONE EYED JACK-Ride The Hide-45
- SLINT-Tweeze-LP
- KILLING CHAINSAW-LP
- NOMADS-Wimp-45
- VOODOO QUEENS-Supermodel-45
- WAT TYLER-Sexless-EP

LALI DONOVAN

- HANSON BROS-Brad-45/HAMMERHEAD-LP
- No Idea-#10-zine & 2xEP
- REALLY RED-CD/WAT TYLER-Sexless-EP
- NEW BOMB TURKS-Sharpen Up Time-45
- SPOKE-Seratonin-EP/RANCID-LP
- DAZZLING KILLMEN-LP
- UNION MORBIDE-Ditto-CD
- Aim Your Dick-#2-zine/Hessian Obsession-zine
- ABC DIABOLO-CD
- END OF THE LINE-LP

KARIN GEMBUS

- ONE BY ONE-live & EP
- CITIZEN FISH-live
- SEDITION-LP/RANCID-LP
- AVAIL-Attempt To Regress-EP
- DOGFIGHT-Freeze Your Laughing-EP
- END OF THE LINE-LP
- DEAD WRONG-tape
- HEAVENS TO BETSY-These Monsters..-EP
- FINGERPRINT-live
- ANTIOCH ARROW-12"

WALTER GLASER

- FUGAZI-In On The Kill Taker-LP
- GUN CLUB-Lucky Jim-CD
- INDIAN BINGO-Overwrought-CD
- GIRLS AGAINST BOYS-Bulletproof-45
- GUN CLUB-live
- BIG CHIEF-Brand Product-12"
- TSUNAMI-In A Name-EP
- STEEL POLE BATH TUB-Miracle...-LP
- V/A-Clear The Room-CD
- HELMET-Primitive-45

MICHELLE HAUNOLD

- JET BOYS-Get Out Girl-EP/HEAD-Larry Tate-EP
- UNBORN-SF-Vain Muutaman Ecun...-LP
- WAT TYLER-Sexless-EP
- COSMIC PSYCHOS/VERTIGO-split 45
- CAPT 9's/FUCK BOYZ-split EP
- NEW BOMB TURKS-Sharpen Up Time-45
- RANCID-LP/MUFFS-Big Mouth-45
- HANSON BROS-Brad-45
- WHITE FLAG-3rd Sun Mower-EP
- EL SMASHO-Foster Brooks-45

MICK KRASH

- END OF THE LINE-LP
- AVAIL-Attempt To Regress-EP
- RANCID-LP
- SINKER-Thoughts On Beauty-EP
- MOLLY MCGUIRE-EP
- ANTIOCH ARROW/CANDLE-split EP
- POLICY OF 3-Shelf-EP
- No Idea-#10-zine & 2xEP
- TIGER TRAP-LP
- EVERREADY-Getting Smarter-EP

MIKE LAVELLA

- Speed Kills-#4-zine/No Idea-#10-zine & 2xEP
- '68 COMEBACK-You Call Me Job-45
- JACKIE & THE CEDRICS-Soyokaze-EP
- MUFFS-Big Mouth-45/HELMET-Primitive-45
- TODAY IS THE DAY-I Bent Scared-45
- FELLS-Fun Date-45/NOMADS-Wimp-45
- NEW BOMB TURKS-Sharpen Up Time-45
- BOTTOM FEEDERS-Tonight-45/STATICS-Theme-45
- COSMIC PSYCHOS/VERTIGO-split 45
- MONO MEN-Bent Pages-LP/RANCID-LP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette-only release.

RAY LUJAN

TIGER TRAP-LP	No Idea-#10-zine & 2xEP
MUFFS-Big Mouth-45	SLOPPY SECONDS-Knock Your Block Off-LP
ELMERHASSEL-Almost At One-EP	FUGAZI-live/SUGAR-live
LEATHERFACE-Minx-LP	DOLPHINS-Tough Times-EP
NUISANCE-Sunny Side Down-LP	USHER BOYS-Ice Blue Eyes-45

TIMOJHEN MARK

BRUTAL TRUTH/BOREDOMS-live	REALLY RED-CD/RANCID-LP
NAKED CITY-Grand Guignol-CD	V/A-Blood Sucking Freaks II-CD
WAT TYLER-Sexless-EP/DEF MASTER-EP	ABC DIABOLO-Last Intoxication-CD
DUMPSTER JUICE-Not So Fresh-CD	NEW BOMB TURKS-Sharpen Up Time-45
No Idea-#10-zine & 2xEP/SLINT-Tweeze-LP	END OF THE LINE-LP

DEVON MORF

AVAIL-Attempt To Regress-EP & live	BOREDOMS-live
CHAOS UK-Two Fingers In The Air...-LP	CRAW-405-45
FINAL CONFLICT-Death Is Certain-EP	HELMET-Primitive-45
JACKIE & THE CEDRICS-Soyokaze-45	PINHEAD GUNPOWDER-Tründle...EP
POLICY OF 3-Shelf-EP	UP TO HERE-Machine-EP

SMELLY MUSTAFA

BONEYARD-Dirt Poor-45	AMERICAN LESION-Morrissey Is A Whimp
S.M.D.-EP	POISON IDEA-Feel The Darkness-45
QUINCY PUNX-Get The Humans-EP	BRUTAL JUICE-Black Moment Of Panic-45
PARASITES-Let Down-45	EL SMASHO-EP
MAMA TICK-Torture-45	JR WALKER & THE ALL-STARS-live

NEIL NORDSTROM

ABC DIABOLO-Last Intoxication-CD	AMEN-Don't Imitate-EP/SUCIETY-EP
IMPALED NAZARENE-Tol Cormpt Norz-CD	CONFUSION/ARSEDESTROYER-split EP
FLOOR-tape/SEDITION-LP	DEF MASTER-Fear Of God-EP
MAYHEM-Live In Leipzig-LP	ABRUPTUM-Obscuritatem-CD
VOORHEES-Violent-EP	MAN IS THE BASTARD/BIZARRE UPROAR-split EP

OWEN PEERY

SINKER-Thoughts On Beauty-EP	V/A-Spirit Of Solitude-EP
JAWBREAKER/SAMIAM-split 45	FADEAWAY-Perfect Blood-tape
POLICY OF 3-Shelf-EP	SLINT-Tweeze-LP
AVAIL-live	Outpunk-#2-zine
END OF THE LINE-LP	not the CONFRONT-EP-fucking homophobes

BRUCE ROEHRS

COSMIC PSYCHOS/VERTIGO-split 45	POISON IDEA-Feel The Darkness-45
HEAD-Larry Tate-EP	V/A-Live At Cafe The Pit-EP
COCKPIT-Sick And Tired-EP	AMERICAN RUSE-Whatever Happened To Fun-EP
DOLPHINS-Tough Times-EP	NEW BOMB TURKS-Sharpen Up Time-45
LOUDMOUTH-Brenda O'Connor-EP	HANSON BROS-Brad-45/JET BOYS-Get Out Girl-EP

KEN SANDERSON

PLAIN RETINA-Dead End Mind-CD	GERMS-Cat's Claws-10"/RANCID-LP
CHAOS UK-Two Fingers..-LP	BORDEOMS-live/END OF THE LINE-LP
JACKIE & THE CEDRICS-EP/MUFFS-45	REALLY RED-CD/NAUSEA-CD
V/A-Ill Weeds Grow Apart-CD	ANTIOCH ARROW-12"
CRAW-45/AMEN-EP/FINAL CONFLICT-EP	CONFUSION/ARSEDESTROYER-split EP

JON VON

COCKPIT-Sick And Tired-EP	5.6.7.8's-Can't Help It-CD
HANSON BROS-Brad-45	HEAD-America 2000-EP
JET BOY-Get Out My Girl-EP	LEMONS-Just Happy-EP
MUFFS-Big Mouth-45	NEW BOMB TURKS-Sharpen Up Time-45
RANCID-LP	SLOPPY SECONDS-Knock Yer Block-LP

TIM YOHANNAN

V/A-Dilithium Crystal Meth Heads-2xEP	GO-GOS-Punk Tarts-2xEP
UNBORN-SF-Vain Muutaman...-LP	COCKPIT-Sick And Tired-EP/RANCID-LP
CAPT 9's/FUCKBOYZ-split EP	NEW BOMB TURKS-Sharpen Up Time-45
CHAOS UK-Two Fingers..-LP	WAT TYLER-Sexless-EP/HANSON BROS-Brad-45
GERMS-Cat's Claw-10"/SLIME-Der Tod...-EP	NAKED AGGRESSION-Bitter Youth-LP

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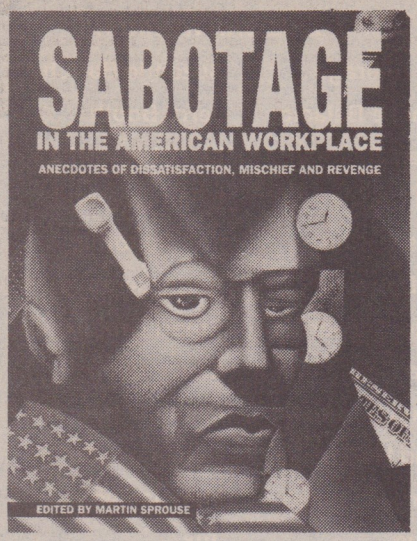

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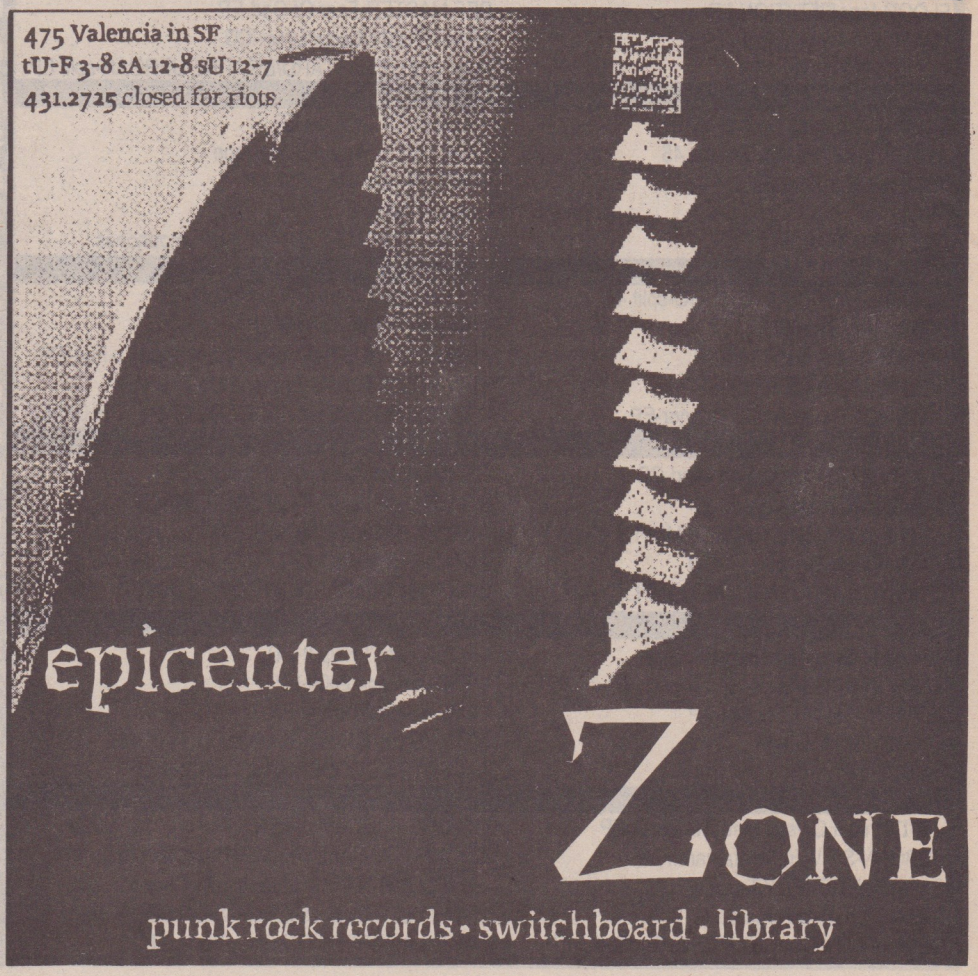

Artist	Title	Format/Country	Price	Label
Affirmative Action	Escape	LP	7.60	Rainforest
Age	Age	2X7"EP (Germany)	5.75	Equality
Alice Donut	Medication	7"/CDsin	2.50/5.10	Alt. Tent.
All Fall Down	All Fall Down	7"EP	1.95	Footlong
All You Can Eat	w/ Salad Bar	7"EP	2.30	Wajlemac
Alloy	Eliminate	LP/CD	6.25/10.15	Bloom
Antioch Arrow		12"	5.30	Gravity
Antioch Arrow/Candle	split	7"EP	2.35	Gravity
Arcwelder	Pull	LP/CD	7.80/10.05	Touch & Go
Articles of Faith	Core	CD	11.05	Bitzcore
Articles of Faith	Give Thanx	CD	11.05	Bitzcore
Avail	Who's To Say...	7"EP	2.60	Sun Spot
Back to Normal	Body Language	2X7" (Finland)	5.45	Slode HQ
Big Drill Car	Toured	LP, Cass/CD	5.95/9.85	Cargo
Bitch Magnet	Ben Hur	CD	10.20	Communion
Bitch Magnet	Star Booty/Umber	CD	10.20	Communion
Black Market Baby	Baby Takes	CD	11.05	Bitzcore
Bumplescrump/Rice	split	7"EP	1.65	Joel Wing
Candy Machine	Candy Machine	Cass./CD	6.00/9.50	Skene
Clawhammer	Malthusian Blues	7"	2.60	SFTRI
Clawhammer	Pablum	LP/CD	6.10/10.20	Epitaph
Cockpit	Sick and Tired	7"EP	2.20	Mudflab
Contropotere	Il Seme Della Deviana	LP (Italy)	5.50	Skuld
Corduroy	I'll Get Around To It	7"	2.30	Truckstop
Crayon/Veronica Lake	split	7"	2.60	Cher Doll
Credit to the Nation	Call It What You Want	7" (UK)	2.75	Rugger Bug
Dazzling Killmen	Comic Book & 7" Set	7"	3.90	Skingraft
Dazzling Killmen	Dig Out the Switch	LP/CD	6.15/10.15	Intellectual
Discard	Death From Above	7" (Sweden)	2.80	Jesus Kudd
Distorted Pony	Concrete Bruises	7"	3.60	K
Dogs on Ice	Housefly	7" EP	2.60	Allied
Drop Dead	Drop Dead	7"EP	2.60	Selfless
Ego	Form As Function	7"	3.30	Stand As 1
Elizabeth Herz	Elizabeth Herz	7"	2.30	Old Glory
End of the Line	End of the Line	LP	4.40	Ebullition
End to End	End to End	7"EP	2.30	Foundation
Evergreen/Still Life	split	7"	2.70	Anomaly
Ex, the	Ample	cass (Netherlands)	4.60	Ex
Ex, the	Live at the Bim Huis	VHS (Netherlands)	14.85	[10 oz.]
Ex, the	Tumult	CD (Netherlands)	10.00	Fist Puppet
Festering Rinyanyons	Satisfaction Slips Away	7"	2.60	Bovine
Fitz of Depression	Fitz of Depression	10"	5.35	Meat
Fitz of Depression	Crankshaft	7"	2.75	K
Freeze	Double Dosed	CD	11.05	Bitzcore
Fruitcake	Patty Lane	7"	4.30	Skingraft
Gasolene/Bob	split	7"EP	2.60	Cactus P.
General Fools	Sarcasme	LP (Canada)	7.20	
Gibson Brothers	Mephis Sol Today	CD	7.80	SFTRI
Girl Trouble	New Amercian Shame	LP/CD	5.60/7.80	Empty
Girls Against Boys	Bulletproof Cupid	7"	2.60	Touch & Go
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Hanson Brothers	Brad	7"	2.40	Wrong
Heavens to Betsy	These Monsters are...	7"EP	1.95	Kill Rock
Heroin	Heroin	7"EP	2.30	Gravity
J Church	Sleep	7"	3.00	Rugger Bug
JennyAnyKind	7"	7"	2.60	Jenny Disc
Jolly Ho-Ho's	Sing Along with Satan	Cass.	1.65	Spock
Kill Sybil	Kill Sybil	12"EP/CD	4.90/5.85	Empty
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Maggot Sandwich	Murder War	7"EP	2.06	KML
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Neurosis	Pain of Mind	LP	9.10	Alchemy
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Pipe	Ahstray	7"	3.00	Merge
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Polvo	Tilebreaker	7"	3.15	Merge
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Renderers	Million Lights	7"	3.00	Merge
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Sabot	Pam Kray	Cass	3.90	Broken Reks.
Salad Daze	Uncle Dad	7" (New Zealand)	2.50	
Schin 400	Hey God, Stop Pushing	7"	1.95	Footlong
Schleprock	Spring & Ten Speed	7"	2.60	Last Resort
Screeching Weasel	Punkhouse	7"EP	2.30	Selfless
Seam	Kernel	7"/Cass/CD	3.00/5.55/7.80	Touch & Go
Seein Red	Seein Red	LP (Holland)	6.00	Pre Chords
Silence	Duration of...	7"	2.90	Further Bey.
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Spoke	Not Without	7"	2.60	Comm. Chst
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Structure	Structure	7"EP	2.60	Noodle
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8th - Columbus, OH - Freakin' Pizza
9th - Detroit, MI - Grounds Coffee House
10th - Flint, MI - Capitol Cafe
11th - W Lafayette, IN - Purdue Univ.
12th - Chicago, IL - China Club
13th - Madison, WI - New Loft
14th - Omaha, NE - Boxing Club
16th - Sioux Falls, SD - Nordic Hall
18th - Seattle, WA - No Name
19th - Vancouver, BC - Hastings Community
21st - W Sacramento, CA - The Warehouse
24th - Fullerton, CA - Euphoria
26th - Los Angeles, CA - Macondo
27th - Santa Barbara, CA - Anaconda
29th - Salt Lake City, UT - State Fairpark
July: 1st - Colorado Springs, CO - Ind. Skate
2nd - Lawrence, KS - The Outhouse
3rd - St Louis, MO - Bastilles
4th - Lousville, KY - The Machine
6th - Atlanta, GA - Somber Reptile
7th - Columbia, SC - Rockafellas
8th - Greensborough, NC - The Infinity
9th - Washington, DC - St. Stephens
10th - Trenton, NJ - City Gardens
11th - Philadelphia, PA - Theatre of Living Arts
16th - Albany, NY - TBA
17th - Providence, RI - TBA
18th - Boston, MA - TBA

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26th - Austin, TX - Emo's
27th - Mobile, AL - TBA
30th - Tallahassee, FL - TBA
July: 1st - Orlando, FL - TBA
2nd - Tampa, FL - TBA
3rd - Melbourne, FL - TBA
4th - Miami, FL - Church Hill's Hwy
6th - Atlanta, GA - Somber Reptile
7th - Columbia, SC - Rockafellas
8th - Greensborough, NC - The Infinity
9th - Washington, DC - St. Stephens
10th - Trenton, NJ - City Gardens
11th - Norfolk, VA - Kingshead Inn
14th - Baltimore, MD - TBA
15th - Millersville, PA - TBA
16th - Mechanicsberg, PA - Decibel's
17th - Kingston, PA - The Endzone
18th - Hoboken, NJ - TBA
20th - Boston, MA - TBA
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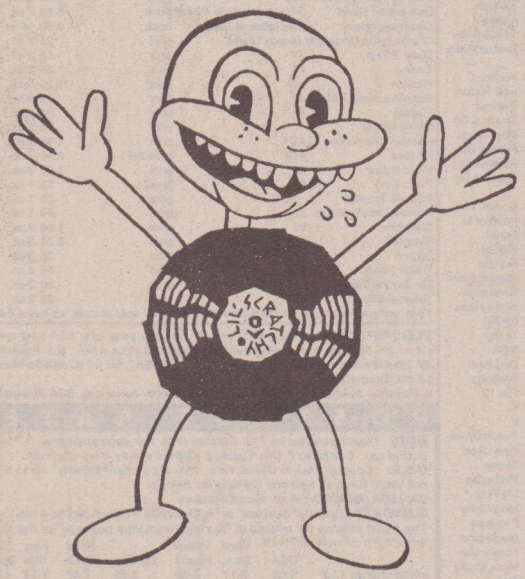

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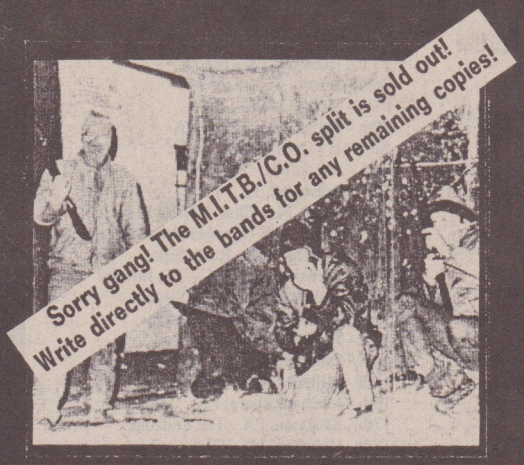

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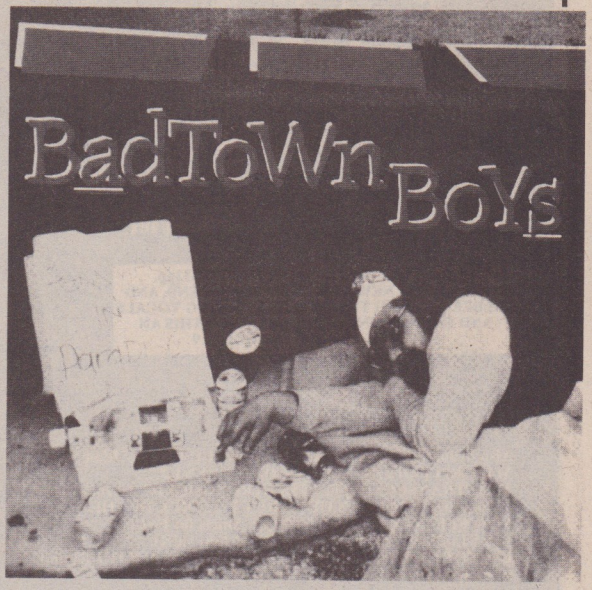

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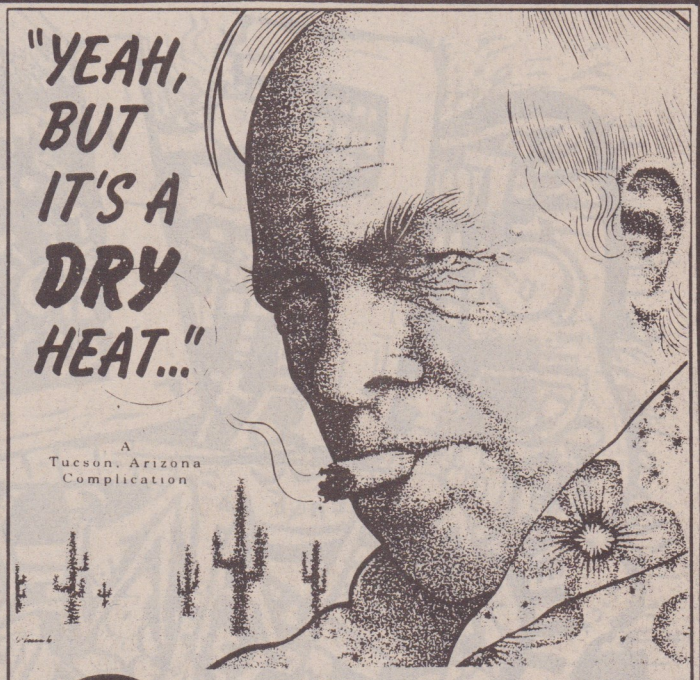

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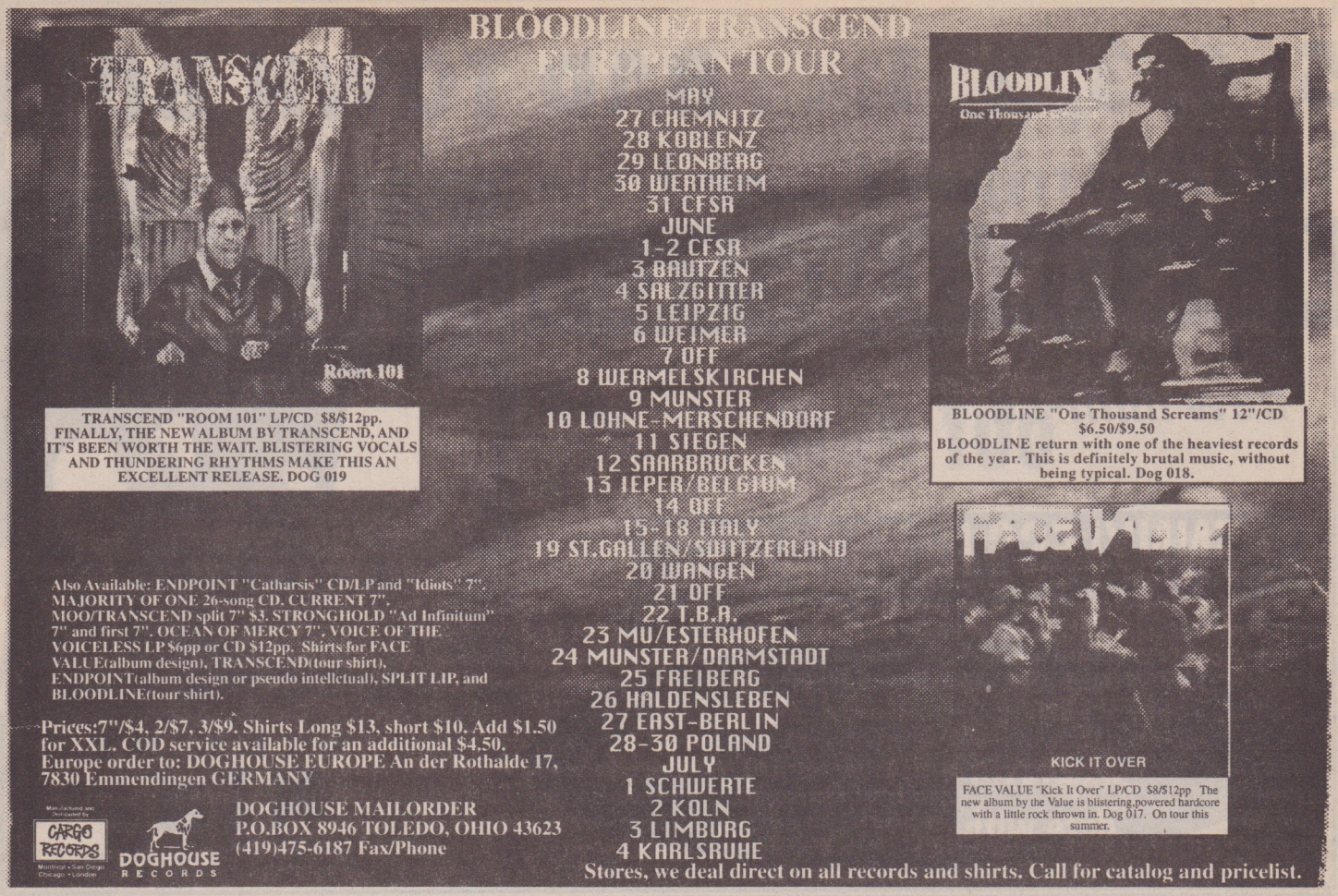
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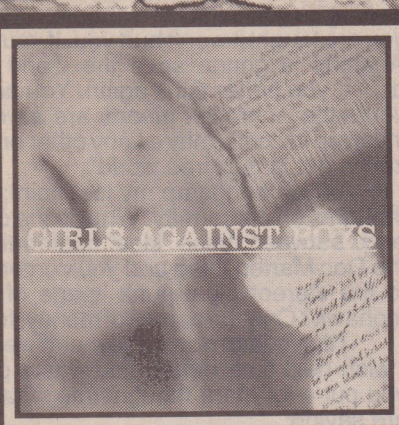

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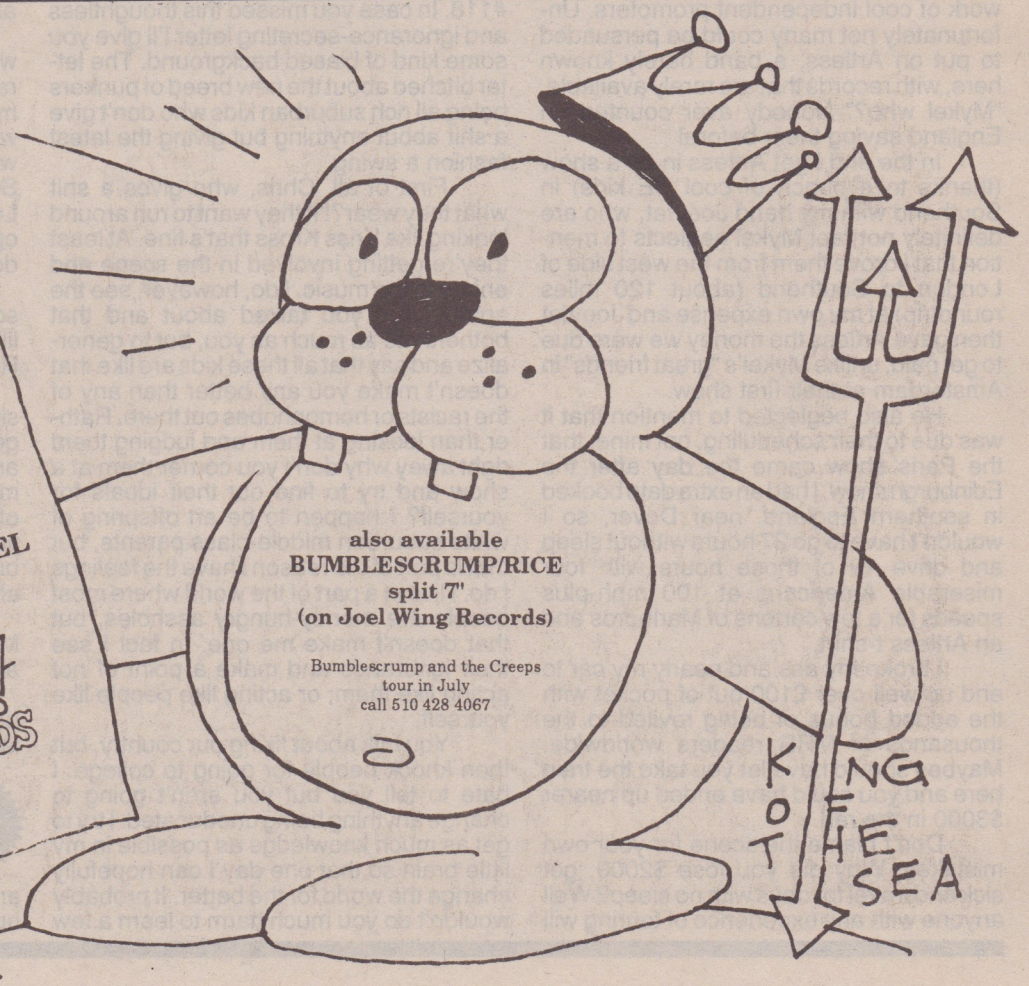


Letters

Dear Mykel Board and MRR readers,

After reading Mykel Board's column in MRR #119 I was madder than a German Artless fan waiting for a tour date. Even madder than an aging pansexual punk not getting laid during a whole European tour.

Let me explain. My name is Aidan Taylor and although I greatly appreciated Mykel enhancing my reputation as a sensitive, sexy Eurostud I really have to address the other things written about me I guess.

I took over booking the Artless tour from my friend, Christy Colcord (a veteran of the UK and Euro touring scene) as she was not going to be around to do it. We both expressed our reservations about the idea of Artless touring in probably the most "unreliable" and low paying countries in Europe, touring by train and touring in January. Mykel blames "the scene," the flakey promoters and just about everyone else except my mother as the reason the tour was fucked up and doesn't want to admit that the whole idea was completely flawed from the outset.

Hundreds of US bands come to Europe every year (maybe an exaggeration) and a few decide to come to the UK knowing that they'll lose their hard earned Deutchmarks. We do have a small network of cool independent promoters. Unfortunately not many could be persuaded to put on Artless, a band barely known here, with records that are rarely available. "Mykel who?" Nobody ever counted on England saving them before!

In the end I get Artless in on a show (thanks to a bunch of cool SE kids) in Southend with my band Joeyfat, who are definitely not rap! Mykel neglects to mention that I drove them from the west side of London to Southend (about 120 miles roundtrip) at my own expense and Joeyfat then gave Artless the money we were due to get paid, unlike Mykel's "great friends" in Amsterdam at their first show.

He also neglected to mention that it was due to their scheduling, not mine, that the Paris show came the day after the Edinburgh show. I had an extra date booked in southern England, near Dover, so I wouldn't have to go 27 hours without sleep and drive 19 of those hours with four miserable Americans at 100 mph-plus speeds for a few cartons of Marlboros and an Artless t-shirt.

I broke my ass and nearly my car to end up well over £100 out of pocket with the added bonus of being reviled to the thousands of MRR readers worldwide. Maybe I should have let you take the train here and you could have ended up nearer $3000 in the red.

Don't blame the scene for your own mistakes. Why did you lose $2000, get sick and travel for days with no sleep? Well anyone with any experience of touring will conclude that it was your insane and expensive plans. There is a perfectly competent network of indie promoters, tour managers, drivers to pander to your every need and unfortunately you chose to bypass most of them.

The real reason bands Nirvanafy as you know is both for recognition and money but that's a whole different kettle of fish. Let's just say I think it will be a cold day in hell before any major labels or promoters are lining up with suitcases full of cash for a piece of Artless' musical action. Fat Wreckords? What do you reckon Mike?

And the moral of this story? Well, come over, tour, try and have fun, but do your homework, talk to people who do this from experience and hope for the best and prepare for the worst if you don't.

One last thing. I'm trying to track down a girl called Helen Doyle, an Irish punk who inspired me to be involved in many of the things I do today. I last heard from her in the US, somewhere around NY/NJ. If you're out there reading this Helen, it would be great to hear from you!
Aidan Taylor/ PO Box 2301/ London/E17 9DA/ England

P.S. Quick plug. Joeyfat debut 7" out now on Impossible Records UK

Dear MRR,

I'm responding to Chris, "I'm the last punk and that's why I'm so great" Stevens' letter from issue #118. In case you missed this thoughtless and ignorance-secreting letter I'll give you some kind of biased background. The letter bitched about the new breed of punkers being all rich suburban kids who don't give a shit about anything but giving the latest fashion a swing.

First of all, Chris, who gives a shit what they wear?! If they want to run around looking like Kriss Kross that's fine. At least they're getting involved in the scene and enjoying the music. I do, however, see the apathy that you talked about and that bothers me as much as you, but to generalize and say that all these kids are like that doesn't make you any better than any of the racists or homophobes out there. Rather than looking at them and judging them right away why don't you corner them at a show and try to find out their ideals for yourself? I happen to be an offspring of white suburban middle-class parents, but that is part of the reason I have the feelings I do. I live in a part of the world where most people are money-hungry assholes, but that doesn't make me one. In fact I see their ignorance and make a point of not acting like them; or acting like people like yourself.

You talk about fixing our country, but then knock people for going to college. I hate to tell you but you aren't going to change anything being uneducated. I try to get as much knowledge as possible in my little brain so that one day I can hopefully change the world for the better. It probably wouldn't do you much harm to learn a few things either. I know school isn't the only way to get educated but it is one way, and as long as you think hard about everything you are taught it won't hurt you. If you think Anarchy is gonna save the world from doom, you better think again. You and all your little Anarchist friends are as much involved in conformity as any other organization out in our "free world".

Which brings up my last point; your thoughts on conformity. What is the difference between these "kids" conforming to the Doc Marten thing and you conforming to the stereotypical punk image of your mohawk? Only the aspect of money, friend.

I think deep down you mean well, but I wish next time before you waste paper you put a lot more thought into what you are saying.
Brian Buckman/ 1081 Challdon Ct/ Naperville IL 60540

Dear MRR readers & P. Ness,

Greetings from Staten Island. I'm writing this letter in response to the NYC scene report by P. Ness in MRR #119. In this scene report, Staten Island was made to sound like a big redneck community with the "general population" being racist white trash and Nazi new jacks. . . oops, "Skinheads." Now, I'm not writing this to "scold" P.Ness, but to let everyone know that's not what S.I. is about. (Although I can see the reasons why a person would think that about S.I.)

There are plenty of people involved with the S.I. "scene" who are openly anti-racist. (Maybe P. Ness wasn't there when members of Sleeper and some friends were arguing with the boneheads after the whole Huasipungo incident). Bands like Sleeper, Muddfoot, Enrage, Malcolm's Lost, Cannibal Overdrive and Phallacy are opposed to the actions of these fools and do confront them regularly.

There are also many people in the scene here who are anti-racist. Groups like the S.I. Straight Edge and Tragic Life Records are some of these people.

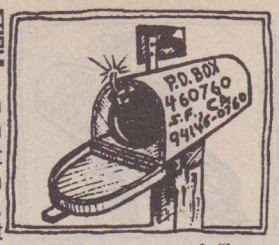
So please understand that the racist skins and company are a minority and do get put into place when they cause trouble and that Staten Island (although filled with many types of garbage including a portion of it's population) isn't this big "Aryan Nation" and there really are people, bands, organizations, etc. who aren't involved with all that racist shit.

Thanks for your time,
Michael Delorenzo-Sleeper/ 161 Gurley Ave/ SI, NY 10308

P.S. - Thanks to P. Ness for waking us up to how people perceive Staten Island!

Dear Eric Wilson & MRR:

In MRR #119, you reviewed our zine called *Shoelace Fanzine*. For that, we are grateful and it was a decent review, except one huge, glaring and maddening error. For



some reason, unknown to us, you stated a "straight edge alert."

Why have we been labeled "straight edge" when all we did was interview one SE band, Mouthpiece? We fail to see any correlation between our zine and a movement (or whatever) that we do not in anyway consider ourselves a part of. Yes, there was the interview with a SE band and being good journalists we asked them about their beliefs, but there were interviews with Batz Without Flesh and Circus Lupus who are certainly not SE. The word "SE" is only mentioned three times in the whole zine of well over 5,000 words. There even is a picture of Poison Idea on the inside cover. If the reviewer would check back issues, we actually make fun of SE bands in reviews.

Straight edge? We challenge the reviewer to find where in the zine he got the idea we are SE or have anything to do with it. It puzzles us where Eric got this notion. He also states we are "pretty good writers" so we assume he read at least bits and pieces of the zine.

What this all boils down to is this: we were misrepresented as something we are not and want to set the records straight. We are not SE, or this or that, we are a music zine trying to cover a wide range of styles and bands. We don't mind bad reviews, we do mind those that are incorrect.

In closing, we would like to tell all those who wrote us thinking we are "straight edge" sorry, you got wrong information. *Shoelace* never did nor ever will have anything to do with any one musical style or philosophy. Thanks for the opportunity to set the record straight.
Bob & Eric, Shoelace Fanzine/ PO Box 7952/ West Trenton, NJ 08628

MRR and Readers:

As a member of the Profane Existence collective, I'm writing to correct an error about us that appeared in an Ebullition Records ad in MRR #118. In small print the ad said, "Profane Existence, George Bush, and Vegan Reich are all proud members of the NRA. Thanks." This statement is absolutely false and hurtful, especially coming from a person I've long respected and looked to for inspiration in the DIY punk community, Kent McClard. No member of the PE collective is or ever has been a member of the NRA. We find their extreme right-wing ideology to be repulsive and oppressive and in direct contradiction of what we're about: helping to create a free and equal society based on the principles of voluntary association, participatory democracy, and mutual aid.

Kent's hurtful comment undoubtably is a reaction to an article entitled "Turn Up the Heat" by Felix Von Havoc in *Profane Existence* #18, in which Felix describes the differences among different types of guns and offers advice on how to buy a weapon wisely. You don't have to like guns (I don't own one or even know how to shoot one myself) to acknowledge that in the United States it's easier to buy a gun than it is to buy a car, and information on how to buy a gun in a *non-Soldier of Fortune* atmosphere might be helpful to punks, anarchists, feminists, or others interested in firearms. Felix may be a member of the NRA, I don't know, and if he is that's his problem and I disagree with him. However, Felix is *not a* member of the Profane Existence magazine collective and to associate the collective with the NRA is not only unfair and hurtful, it's outright wrong. As a magazine collective member, I accept full responsibility for printing Felix's article. I do not accept responsibility for what Felix does outside the pages of PE.

Also, associating us with murderous scum like George Bush and protofascist rich kids like Vegan Reich/Hardline is an insult to PE and everything we work for. A PE member has talked to Kent on the phone about this and apparently he thinks it's a "joke", but we don't think it's funny, so I wanted to set the record straight. If you want to talk more about this, feel free to write me. Thanks,
Joel, Profane Existence/ PO Box 8722/ Minneapolis, MN 55408

Dear MRR,

1. Is Katy Odell for real? I can't decide, but it almost seems like her whole persona is a put-on. If it is, she must be a genius.

2. For somebody billed as a "columnist," Chris Dodge certainly has a narrow view of the value of words. "Misspelling" is just one way among many that the meaning of a word (that is, a discrete sequence of printed characters) may be expanded or deepened. While I don't often use it, I think the "womyn" spelling, for instance, is valid under many circumstances (when addressing a—ahem—thinking audience, perhaps) and gives the word a greater meaning. That is, it does *not* mean the same thing as "women," which is (like "human," the supposedly general term) derived from "man." Why *should* a "woman" (or "human") think of themselves as as a subset of "man"? Why *shouldn't* a feminist highlight this point (language influences social norms, as well as being influenced by them) by speaking of a "womyn" or even "humyn"? The only disadvantage is that the easy pluralization ("women") is lost; some folks call themselves, as a group, "wimmin," but somehow that feels like its got still *another* shade of meaning. "Persyn," on the other hand, carries no such meaning because "person" is not linguistically related to "son." When I was going to school in Yellow Springs, Ohio in '89-'90, some people there wrote "I am a persyn" in places as a *joke*, as a satiric point about people who use "misspelling" (or criticize it) without understanding it. As a final example, "herstory," in my book, is valid not because "history' has anything to do with "his," but because history *has* been taught, and recorded, from a patriarchal perspective. There are very few women in mainstream history texts, not because women were irrelevant, but because most men thought or wished they were. A "herstory," then, might be an accounting of the deeds and roles of wom(e/y)n during an equivalent period of "his-story," thus together forming a complete History (in the best sense of the word). See?

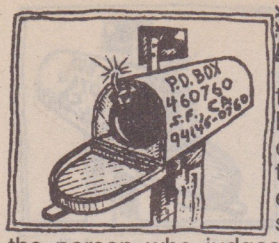
3. Chris "Crusher" Stevens, the writer of letter Q, sounds like a boot-boy who's bitter that the scene has left him behind. I don't know where he's writing from, and I certainly grant that there can be a lot of dumb kids and poseurs at shows. But this guy says "I was practically the only person who had a mohawk and had boots on" and "the kids look like some kind of rappers," and he can't bear it. "Where's the individuality at now?" he rails, though he would obviously be more secure if more people dressed, and acted, just the way he does. I'd always thought one of the original messages of punk was that I CAN WEAR OR LISTEN TO ANY DAMN THING I WANT TO! He then complains about kids who get *hurt* in a pit (by somebody like "Crusher" carelessly smashing into them, no doubt) getting "defensive." Well, shit, what do you expect. You can have a perfectly good, high-energy mosh pit where nobody gets hurt if everybody is aware of what's around them. If you get your kicks just battering against things, find a brick wall, not some kid at a show whose clothes you don't like. Get a clue, too.

4. For anyone interested in the real story on the U.S. intervention in Somalia, I greatly recommend the spring 1993 issue of *Fifth Estate*, one of the oldest (founded 1965) and best radical-anarchist papers there is. In fact, (plug plug) ANYONE who is interested in political matters of any sort would do well to subscribe to this paper. It is SO cheap ($7 for 3 or 4 issues over the course of a year) and SO good, you'd be really depriving yourself if you didn't read it. Send a $7 check or money order to *Fifth Estate*/ 4632 Second Ave/ Detroit, MI 48201. Sincerely,
Erik Rensberger/ Washington, DC

Dear MRR,

Regarding "exclusionary politics" of Riot Grrrls or any group: If I say that I want a message to reach women before or rather than men, I am being as sexist as the most vicious male chauvinist. That attitude places a person's sex as an identifying factor before their person. This is the same sexual objectification that the early women's movement sought to change; the act of treating someone as a sexually identified object before an independent personality. We cannot foster progress in equal rights while excluding anyone from any message.

Women are angry. They have a right



Letters

to be. They've been treated like dogs in our culture. The changes are coming too slowly. However, the person who judges me as being a proponent of or participant in the subjugation of women today simply because I have a penis is crippling the humanistic efforts of the feminist or humanist movement from within. Let's stop blaming today's men for what people have done in the past, and concern ourselves with the equal rights of all human beings.
Guy Messenger/ Oakland, CA

Dear MRR,
After reading Chris from Hawaii's letter in issue #119 I had to write in and ask, "Who let THAT loon loose?". Chris' letter was just one long contradictory personal attack on Adrienne Droogas. Example, Chris states in her letter, "Don't get me wrong, self revelation is a beautiful thing", then immediately carries on with, "I just wish self-made psychologists like yourself would shut the fuck up with your experience your inner child-cow crap". Chris also says "I am truly sorry to hear your father raped you, that your older brother shot himself and your mama was an alcoholic", then asks Adrienne to please silence herself! Well, I ask "Why the fuck should she?" For far too long victims of abuse have been silent and unheard, if Adrienne's words inspire others to reach out and speak out then surely that is a step forward, not back? 99 per cent of Chris' letter was nothing but a thinly disguised slagging off of Adrienne and had little or nothing to do with Adrienne's actual column in issue #117. Maybe Chris really isn't a "close-minded bitch" and maybe there was a message somewhere between the rude remarks, but I certainly didn't see it. On a higher note, I'd like to thank Adrienne, Paula, Todd and Karin for taking the time and energy to chat to me and my friends for my lil zine, you are some of the most inspiring and genuine people I have ever met. Your London gig was amazing, hope the rest of the Spitboy tour is going great too. Love,
Suzie/ PO Box 3166/ London E6 3TH/ England

P.S. According to Lisa S. Downing's letter (also in issue #119) "no group has ever gained anything by repressing others". No? I wonder what planet you live on then Lisa!

Dear MRR and all its beloved readers,
I have a few things to say, and should they conflict with your ideals and personal philosophies, then my endeavor will have been successful, maybe futile, but successful nevertheless.

Of all our annunciations in condemning the government, racism, sexism, homophobia, capitalism, etc., what do we hope to acquire? What are our final intentions? What ends do we wish to meet? Unity, peace and equality for all or are our desired aims ones which are obtainable in reality? If unity, peace and equality are our objectives, then we should stop all effort now because these are unrealistic ends and they warrant no further investment of our time and energies.

Now, before your growing anger turns to condemn me as a close-minded fascist, allow me a chance to explain my reasons for saying what I have said. The question I now present is, "Where to begin?"

Well, fundamentally, we are all the same and I'm speaking in physiological terms here. Our species, as a whole shares a universal pattern of emotions. We all desire acceptance in some form or another, love, happiness, security, etc., and we all feel pain, fear, anxiety, lust, anger, etc. We all share these similar foundations in life but that is where the similarities end. What's built on that foundation is totally unique and differs from person to person for no two of us are alike.

I constantly hear people speak of unity and equality and how the world would be better if we possessed both. I'm sorry to shatter your illusions but these are concepts that can never appear here in life. In reality, someone will always possess more or less than someone else. We will always have distinctions between the sexes as well as distinctions between races and all that hatred associated with those differences. In theory, we only share unity and equality through death, but the dead does no talking so we'll never know (until we die that is).

Personally, I have no desire for unity or equality or peace. To obtain these goals, we must sacrifice everything we have and I do mean everything. We must adapt, in Nietzsche's terms, the "herd" mentality. All for one and one for all. We must embrace the absurd. We must abolish state, oaths, war service (a worthy sacrifice if ever there was one), courts of justice, self-defense and the defense of any kind of community, the distinction between fellow countrymen and foreigners and the differentiation of classes and races and sexes. We must also abolish society, culture and all recorded history. We must also relinquish the term of "individuality." And finally, we must negate the primal instinct, our greatest instinct of self-preservation since it would conflict with the whole, thus impeding the process of unity and equality. I do not believe you or I can fulfill all of these requirements.

If we are to obtain unity and equality then the world must become an object at rest, with a stagnant existence as our reward. The world must become a Walt Disney never-never land, an active vision of utopia. In another sense, "heaven." We must accept all that is and each other unconditionally, tolerating one another to maintain the peace. I could not live in this world nor will I tolerate a world like it. Tolerance, in my eyes, is a weak lie. In other words, one is too afraid to act against what he/she does not agree with, so he/she tolerates the persons, ideas, groups, etc., existence. I say, stop practicing the idea of tolerance and begin practicing the idea of respect. Foremost, the idea of self-respect. Anyone with self-respect wouldn't litter, wouldn't steal, wouldn't lie, wouldn't deceive or fuck other people over. Someone with self-respect wouldn't do anything that he/she wouldn't do to themselves.

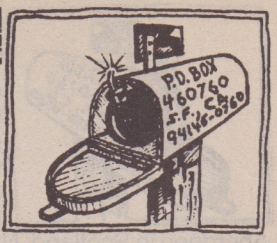
Of course, there are those who are raised in a less than desirable environment at home and those who are raised never knowing a real home, which is all the more of a reason to teach self-respect. When one respects him/herself, then and only then one can be capable of showing and giving others true respect. Only then is that person able to recognize differences without fear for oneself or for ones heritage or cultural background, be it race, religion, creed, sexual preference, gender, etc. Life becomes a little easier to bear but it still does not become a "peaceful, equal" existence. Peace has never existed in this world nor will it ever come to pass. War is an inevitable part of our lives, our reality; entrenched into our every cell, as it is in all life. The war to continue and survive, the war to better ourselves and our situation, war against our parents and society for our own individuality, even war against ones own self, the list is endless.

Peace, equality, and unity, maybe one day they will exist, who knows? The construction of a worldwide police state is always a possibility, so peace, equality, and unity are still tangible ends. Until that day comes, however, we must accept the fact that they are nothing but slogans that decorate our flags. In reality, the concepts will never be, unless under the rule of someone's fat boot. In essence, and in idea though, they are worthy aspirations, ones that should not be lost or forgotten.
Chris Mullen (Scratch)/ 5215 Westbrook Dr./ Clifton Heights, PA 19018

P.S. Write, we'll chat. Please no mail bombs. I wouldn't want to see my mail lady hurt, she's always been so prompt with her deliveries.

Dear MRR,
There's something you say in your Epicenter ad that I find confusing. You say you are closed for riots, by this am I to assume you are out rioting yourselves? And if you are joining in on some riot or other and if the riot takes on the oddly materialistic aspects of previous riots, such as the looting of shops, who will prevent the looting of *your* shop? And if the looting of other people's shops is thought to be a rebellious or radical act then is the looting of Epicenter a radical act? Or would this merely be reactionary? Because I sure would like to get my hands on some rare J Church singles for free, but only if it's in the name of revolution. Riot Grrrrl Yeah

Letters



Anne Davis/ Los Angeles

Dear Maximum Rock'n'Roll,
Hello, I just wanted to inform all the people that bought The Misfits bootleg, *Demonomania* that was supposedly recorded in New York in 1982, that it isn't anything special. I simply recorded it on a tape recorder with a bunch of friends as the "audience". I'll tell you how I recorded it, I simply played Misfits records like "Beware" and "Night of the Living Dead" while my friends acted as the audience. Then I had 500 pressed and added some false Misfits show info. Well, I sold all 500, it took me awhile since it was released 4 years ago, but I sold a lot for around $20 or so dollars. People all over the world believed this, and I now have plenty of money to buy real records. So, thanks for your money, and being naive enough to buy something without any proof it is real. Can't wait to release my new "live" Danzig record, "Pure Evil". Sincerely,
Paul Dread/ PO Box 666/ Oxford, OH 45056\

Dear MRR:
I'd like to point out an inaccuracy in my article on marijuana, "A Conspiracy of Blindness," that ran in MRR #119. In the middle of the article, I refer to a major anti-drug organization as the "Coalition for a Drug Free America." This should read "Partnership for a Drug Free America," a name familiar to everyone—they came up with the ad portraying an omelet as your brain on drugs.

I'd also like to apologize to a handful of Zine editors (Hype, Practical Anarchy, Entropy, etc.) who agreed to run my article and then may have been surprised to see it in MRR. It was a surprise to me, too, since I sent an early draft of the article to MRR last November and never heard back from them. After a couple of months, I sent copies of the article to other zines with the title changed (to "The Potshot Heard Round the World") and the above-mentioned inaccuracy corrected.

As I was psyched out of my brain cells to see my article run in MRR, I don't really mind not having been contacted. I just hope other zines don't feel shafted. I'd like to send out more writing in the future, so I just want to clear up any misunderstandings.
Wayne Jebian/ 655 Madison Ave. 7th Floor/ New York, NY 10021-8049

P.S. I'm collecting stories of drug busts to be put into a book. If you have any stories or newspaper clippings, please send them to me.

Dear MRR,
I would like to say that I find it quite unfair that you give MRR free in the Bay (like Profane Existence does in the Twin Cities). Where is the equality between all the readers? Sure, you didn't raise the price, but if you can give it free in your area, you would have probably been able (It's sure) to reduce it for everyone. It's probably very appreciable for people, who have MRR free (me and my friend have to pay $48 per year to receive it) and this will certainly help develop the scene in SF and Berkeley. But why should the non-residents of your area pay for it? It's not jealousy, but a question of principle. You probable have a good answer to this one, and I'm waiting for it to calm my feeling of injustice. And another question, which keeps running through my head, how many MRR do you sell or give (!) in a month? Excuse my English. Thank you.
Yann Dubois/ Grue Des Mesanges/ 35650 Le Rheu/ France

Yann,

There are many dynamics at work here. First, if we were to reduce the price of MRR in other areas, the stores would not be interested in carrying it because the cost of shipping it to stores (which stores pay, not the distributors) would be greater than the profit they would make.

If MRR made a lot more from ads (if we were to increase our ad rates a lot), we could afford to pay the stores (by paying for the shipping ourselves) to take MRR and give it away free, but that would mean doubling ad rates and then other people would be all pissed off.

We realized that we'd tick off some people like yourself by doing this, but at least we didn't raise your prices in order to give it away free locally. Someone is always going to get mad about something, such being the nature of the species. Sorry, Tim

Ben-
I used to HATE you. Why? cuz I hate all of this "happycore" bullshit. To me, it's just watered down hardcore. Seeing the Best Buy ad assured the fact to me that you were nothing but a suburban sell out weak ass pussy.

BUT NOT NO MORE.

Maybe I was jumping the gun a bit. OK I was. Sorry. What changed my mind was the column in MRR you wrote about the Metro. I can't express how happy I was to read this. I thought you were "Mr. Cash & Trade" but I was wrong. You are sincere. And sincerity is what makes a band. Fuck the Metro!

Oh-so now they're trying to cash in on our scene? So good ol' America-ya know the kind we hate-the jocks, preppies and trendies can discredit our music. I'm glad you and Joey Vindictive wrote that letter.

We, the true underground, must stand and fight for the integrity of our music.

And if any money is to be made it shall be in the hands of those who create the music. (Though we both know punk/ core isn't a very lucrative business-but it doesn't matter because we're not in it for the money.)

Giving in to the Metro is like giving in to MTV, its like giving in to that jock that called our music shit when you were in high school. It's a very reassuring feeling seeing someone fight that. Even though I don't care for your style of "core," I respect you and I ain't sucking your dick.

So, good luck and keep the faith? Any comments? You can write me at:
Akil/ The Struggle c/o C.S. Productions/ PO Box 29556/ Chicago, IL 60629

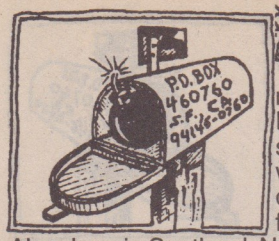
P.S.-I'm in a band called "Mob Action." Come check us out if you hear of us playing anywhere-We're going to be on a Chicago Hardcore Comp with: Critical Beatdown, Los Crudos, and Fuck the Bureaucracy.

To Bobby Steele,
An interesting retort to all of the letters that were sent in to Max R'n'R criticizing you. Somehow though, I feel that I must not have expressed my point clearly. The night that you played with us at Rhino's there were 150 paid people at the show. By the time you had played the songs the crowd had dwindled down to 50 people, and of those 50 people, only ten were in front of the stage with the remaining 40 standing in the back heckling you. Of course I wasn't one of the hecklers, but I was admiring how big your balls were to continue under such conditions. Anyway, you were paid just over $400 for your show. This money was your guarantee! Here's my point: Considering that you're always talking D.I.Y. and how much of a scenester you are, I can't understand why your guarantee was so high, considering you're a one man show, I also can't understand why you weren't "punk" enough to help us get the opening band home. There wasn't enough money made by the opening acts to pay for trip in gas. Twenty bucks would have made the difference, instead the two openers had to pay to play. One more thing, in case you didn't realize it on your last tour, hardcore just isn't the same without a band on stage driving it home. Since you have so much advice for the world, let me give you a little: find a good trustworthy band, then tour. If you can't find the right people, stay home. Later.
Dave Tate, With Authority/ 419 E. 7th #2/ Bloomington, IN 47408

Three Questions to the Readers of Maximum Rock'n'Roll Living within the Confines of the USA:

1. Ask yourself: How wide an audience does MRR actually reach? What the majority of you don't seem to realize is that it is a lot bigger than you actually think.

The recent closing of the London MRR office may be a sign of the times, or it could be a competition from a different



Letters

marketing policy. In England, MRR sells in major as well as independent record stores from London to Aberdeen in Scotland. No other zine in the world brings together such diverse scene reports, band interviews and reviews. This isn't to say that there are not any zines of worthwhile interest for Britain and Europe. *UK Resist*, *Dregs* and *You're So Hideous* qualify for the continent's alternative. You are making petty complaints to a worldwide, not a national audience. Instead of criticizing your favorite journal for a shitty review, you should:

2. Ask your self: Could I do any better, or improve? As it is, no other form of music derives such a source of talent and inspiration within merely it's art and literature element. If creativity is to flourish, it needs to compete with itself. If a zine is up to the standards of *Cometbus*, it should be called *Cometbus*. If it is four pages of horseshit, it should be called *Four Pages of Horseshit*. Judging by the last reader's poll in MRR, the popularity of zine reviews was so small that the people that read them are zine writers only. So,

3. Ask yourself: Could I write a zine? And if not, why?

Arnie/ 16 Palainet Close/ Bradford-On-Avon, Wiltshire, BA15 10S/ England

Dear MRR,

Re: letter last issue from Kyle Graydon about New Start's mailorder service..

First off, I would like to formally apologize to anyone who has had to wait an excessively long time to receive their order from us. Our many shifts in format (800-service, credit card orders, CODs, catalogs, etc.) have made the whole process somewhat disorganized and we are just now getting back on track with reliable, efficient mailorder.

In Kyle's case, we gave him his merchandise at the 'More than Music' festival in Dayton, OH recently. I would like to take this opportunity to comment on the discussion he and I had, which also reflect some attitudes that were represented there.

Kyle had spoken to me on the phone prior to the show, and at the show he approached me to voice his complaints again. I told him we would be glad to give him his merchandise, as we did. The part of our conversation that I found disturbing was his indications that he was going to give me, "a second chance" because I was his "straight edge brother."

I interpreted this as a threat, which amused me, as did his reference to some sophomoric male-dominated fraternity. When I laughed at his remark, he asked if I though it was funny, as if I should have some sort of reverence for the sacred "straight edge brotherhood."

I saw this attitude again and again at this show, which was certainly the largest concentration of SxE kids I have ever seen. I think that it is great that the straight edge scene is still alive and well, but it is a must that we get rid of all the stereotypes and ridiculous attitude that this movement I have chosen to be part of is some sort of petty "boys club." Let's leave these sort of petty games to the skinheads.

Back to the subject, New Start Records is mainly concentrating on producing and distributing our own releases by bands on New Start, such as Unherd, Backlash, Naked Angels, Line Drive, etc. We will continue to do catalog sales with other companies t-shirts and a few releases from other labels, but our focus will be on our records.

Also, during the two years since we released the Hard Ball *One On One* 7" EP, there has been a lot of controversy surrounding this record. We have *not* repressed this record, and have removed it from our catalog. However, it has been repressed by the now defunct band's singer on his own.

This record was obviously a joke, and was not a serious effort on our part. It was, however, an attempt to get the record out to the kids who had ordered it from Progression Records before they folded. There has been a lot of schism between the band and the label, and between the various members of the band and an individual named Scott Beiben who actually managed to piss off both the band, New Start and Shelter! It is by a mutual agreement that we have not made anymore of this record since 1991. However, maybe you can get some from the band or the friends. (I believe Life for a Life distribution, if they still exist, would carry it). Enough said.

If the intention of New Start was to bilk money out of the scene, we would have chosen a different route. Our operation has basically been non-profit to date, as we have continually poured our profits back into the scene.

I was not privy to Kyle's letter, but I know in another letter he tried to inform the authorities that we do not have a business license. I wonder why he would think this, or why he would try to fabricate such a lie against his straight edge brothers (and sisters, thank you) at New Start!!!

I am not going to use this letter to list all the difficulties we have had with our mailorder, rather, if anyone else has still not received their full order from us, drop a line. We are constantly updating our backlog on orders. And as we always request, please list alternates when ordering!!!

In the future we will continue to make our releases available through the fine indie distributors like Fade-In, Very Distro, Blacklist, Conquer the World and others.

Finally, I would like to say thank you to all those who bothered to write in that Naked Angels had sold out for signing to a major label. I find it strange that you would accept the offers from companies that we have not, as of yet, accepted for us. Maybe you can write back and let us know which label we did decide to go with? At press time, I thought we were still on New Start.

And to the gentleman with the "Go!" tattoo, you have very nice legs.

Rob R-Rock, CEO & Chairperson New Start Records/ PO Box 10110/ Winston-Salem, NC 27108

P.S. If I may, I would like to shout out to the Riot Jeeewws, Frank Strong and his friends for the rockin show in Dayton, and all of our co-conspirators. Watch your back.

Hi Kent,

Just wanted to say thumbs up for a great column! It was quite timely and appropriate since many people have recently been, or come close to being involved with Dutch East. It's really sad that it has all come to a point where an offer like Dutch East, which basically provides money up front to put out records (so they can get their hands on the newest stuff), seems like such a good deal. Unfortunately it never works out quite that way. Whether there are some reasonable people involved, or if it's owned by just one guy isn't the point. What is the point is that they, as you said, are interested in a product which they can SELL. It's disheartening to see punk and hardcore come to such a place where people are so desperate for money to need to consider such an option. But what needs to be emphasized for anyone who may still be clouded by this, is that while it seems like a good deal, it ISN'T! This only takes the control of our own stuff out of our hands where it should be and where it should remain.

It was refreshing to see you reassert this and point out to anyone who's eyes are clouded over, that it is fully possible to do all this shit ourselves!! The Do It Yourself network is very effective with a bit of work. Thanks for saying it all so well and for making the information and support available to anyone who needs it!!

Chris Boarts/ NY, NY

Hi Folks,

It appears that last month wasn't meant for T.C.R. Our address in *Book Your Own Fuckin' Life #2* and In the Boris the Sprinkler 7" (MRR #120) review are wrong. The Boris 7" is $3.00 post paid from us. We also have started doing mail order. Send a stamp for the latest list. Labels get in touch. Thanks,

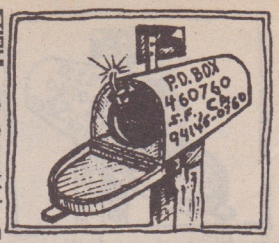
Shawn Elmer, Trouser Cough Records/ 2117 Sherr Lin Ct. #E/ Appleton, WI 54914

MRR

Thank you, first of all, for existing! Now, on to complaining. When you reviewed the Dirt Don't Hurt *First Hand* 7" you made a typo that said CD instead of EP. Very understandable considering your workload.

I wasn't going to say anything until you made a mistake when reviewing my second release, The Underside *Firebox*

Letters



Tom 7". The review said "Interesting. A D.C. sounding band that's actually from D.C. Power emo that sounds sincere not corny. Some excellent dreamy slow parts. Hope this doesn't get lost in the Sea of Emo. Definitely above average. Yeah. Definitely." An awesome review except for one thing, THEY ARE NOT FROM D.C.,THEY ARE FROM AUBURN (UPSTATE) NEW YORK. I informed you of this in the letter I sent with the record. I know the reviewer, Paul, most likely never saw the aforementioned letter. Nonetheless, you shouldn't assume a band is from the same town as the label even if it was recorded there as well.

I don't mean to be a picky asshole (gross), but I don't want there to be any confusion as to how many Undersides there are (only 1) with Underside and I about to go on a U.S. tour from May 27-June 30.

You can order the above mentioned records from me for $3. ppd. Thank you for your fucking tireless dedication! Punkily Yours,
Hawk, Moonshine/ PO Box 3727/ Washington, DC 20007-0227

MRR,

Once again it was proved in an impressive way that the punk/HC "scene" is not as correct as it is always said, even if the following history was only an exception.

At the 26th of March, Disorder from UK/Norway, the Dutch band Fleas n' Lice and the German's Carefree should play at the "Kulturfabrik" in Esch (Luxembourg). Although the gig was canceled, Disorder and Fleas n' Lice were present because of misunderstandings. To console them, we offered them food and drinks for 200DM(!) and let them spend the night in our rehearsal room. In this room play several Luxembourgish bands (No More, Subway Arts, Be Cause, Wounded Knee,...), so there's also a great number of material and instruments. Anyhow, the day after, we noticed that one guitar, worth 2200DM, was missing. Well, we didn't want to suspect the bands, but we couldn't think of anyone else.

One week later, after we laboriously got their tour dates, we drove to Oldenburg (Germany), where they had to spend their last gig. The distance from Luxembourg to Oldenburg and back is over 1000 km, but the travel should be in vain...Everybody can imagine what we found out after a very chaotic day.

Fact is: the guitarist/singer from Disorder played a nice gig on his new guitar. After the gig, we spoke to a very surprised and confused guy, who convinced us that the guitar got in their tour bus by itself...Well, we should pay more attention next time.

As he wasn't even fair enough to give us the 150DM for petrol, the hunt for Disorder will continue.

Once again, many thanx to Inge and Jens and the whole Alhambra Crew!
Gull (Because) & Rene (Wounded Knee)/ Gull/ 4, cite Dominique Baum/ L-3814 Schifflange/ Luxembourg.

Chris "Crusher" Stevens,

To begin with, you are an idiot. I could not resist responding to your inane letter in *MRR* 119. Just a few comments... You had quite a few things to say about "the pit." When will macho, redneck assholes like you learn that "frustration," "energy outlet," and "punk" are not excuses to hurt people who are trying to *enjoy* the band? So you got a lotta pent-up angst? Boo fucking hoo. If your only means of expression are random acts of violence, why don't you just join the fucking military? Or better yet, grow out that moustache and become a fuckin pig if you need permission to be an asshole.

You also said such brilliant things as, "If these kids get pushed or hurt in the pit by someone slamming, they either get defensive or sit in the middle of the pit in defiance. I know if I got hurt in the pit, I wouldn't go and sit in the middle of it! That's moronic!" You and your fuckin precious "pit." So, let's say you are walking down the sidewalk, minding your own business, and some big creep throws you on the cement for no reason. Perhaps he had a lot of pent-up frustration he had to vent on some innocent bystander. Would you get defensive? Hell no, if you follow your own "logic." Or is your sacred, holy pit some kind of sanctioned violence zone? Oh, how fucking punk.

I also have a little metaphor (look it up) for you. Quote: "If I got hurt in the pit, I wouldn't go sit in the middle of it!" This statement made me think about the participants in the Civil Rights Movement of the 1960s, who, in their own way, sat "in the middle of the pit." Moronic? I'd say it was rather courageous of them, wouldn't you? They were trying to change a fucked up system, weren't they? It's called pacifism, non-violent action; something you might be wise to read up on.

Your final paragraph was the most pathetic, in which you contradict yourself right and left. "New ideas"? What are you talking about? What is so "new" about slamdancing? What is revolutionary are the punks who know they don't need to act stupid to be punk. Then you said something about "destroying the system," the cliche most flagrantly thrown around by your ilk. Sorry to break this to you, but in terms of punk, you are the system. You and your macho, shithead buddies fuckin shit up in the pit, there's the system, there's society's bullshit; your idea of "anarchy." You know absolutely nothing about what it will take to change society for the better, for everyone. You also stated that you wished we could go back to the good old days of punk, and the usual crap about how great the "scene" was back then. Give me a fucking break, you washed-up loser. Maybe we could go back to lots of other stuff where white guys like you have all the power. Fuck that. Fuck you. I noticed your frequent mention of "rappers," in which you compared pogoing (which has been around longer than slamming) with the way "rappers" dance. Sounds a bit racist, as well as uninformed.

I'm sorry that you and the thugs you hang out with are so lame that you attend shows just to "let out frustrations in the pit." And you claim to care about music and the scene. Funny thing, most of the rest of us go to *see* and enjoy the band, *safely*. Like I said, join the army if you want to conform.

Now that I think about it, your letter was so brimming with shit that it is quite possible that it was a fake, and planted in there as an *MRR* April Fool's Day stunt. So be it. It is actually hard to believe sometimes that anyone could be as stupid as you. But, it very well could have been real; I've seen dumber attitudes within these hallowed pages. Unfortunately, there are people stupid enough to feel the way "Crusher" (how fitting) does. I hope such people have read through the lines of my abuse and hostility, and maybe used their brains a little afterwards. Think.
Maridith Jane/ Olympia, WA

Dear MRR,

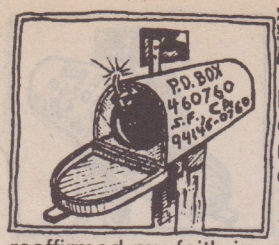
I am writing to ask of all of your readers and yourselves a question: What happened to the kids in punk?? As I skim the pages of your magazine I notice a trend, older punks writing for older punk audiences. I know I am not the not the first to notice this. Why is it that as punk culture begins to age we've managed to set up this hierarchy of older punks who feel it their duty to instruct the kids into true punk rockness? It also isn't completely wrong of me to say that these "wonderful" scenes in practically every city have gotten so rigid and cold that there might as well be yuppies involved. Isn't that a contradiction of the original intentions of punk, or am I too young to understand? If anyone wants to respond I welcome letters etc..
S. Mangano/ Old Post Road/ RD#1 Box#12/ Red Hook, NY 12571

S,

There are a lot of old farts working and writing at MRR, as well as a lot of young turks as well. At our last staff meeting, it almost broke down into age warfare. Both groups have much and little to say, and hopefully will continue to do so in these pages. Tim

Dear MRR,

Amidst all of the letters complaining about sellouts, bitching about something Ben Weasel said, and the general muckraking that goes on in the letters section of this magazine, I thought it might



Letters

be nice to see just one letter complementing the so called "scene".

Thursday, April 15 was a day that reaffirmed my faith in, and love for punk rock. Chaos U.K. and Public Nuisance were supposed to play here in Pittsburgh with Submachine and AusRotten. As luck would have it, Chaos U.K. and Public Nuisance were unable to come because they couldn't get their title to go through on a van or something. When things were looking their bleakest, it was announced there would be a show and it would be free. It seems there are some kind of bullshit city ordinances that prohibit charging money for an event at a venue lacking the proper licenses. Kurt's Garage, where the show was held, didn't have said licenses. "The show must go on!", and it did. The final line-up was: Submachine, Aus-Rotten, Bad Genes and Wormhole (the latter two bands playing on short notice). As the show wound down, donations were accepted to help pay for the P.A. system. To my knowledge, none of the bands got paid, but enough money was collected to cover the cost of the P.A.

Let me just say that the show was an incredible example of the D.I.Y. ethic. Not many shows have I attended where there was so much energy and spirit. The crowd was into every band, every band played a great set, there were no fights and no trouble from the cops. A big wet thank you kiss to all of the bands, everybody who donated money, and the owner of Kurt's Garage for being so damn cool. Thanks for restoring my belief in punk.
Chad/ 208-1 Tower A 3990 5th Ave/ Pittsburgh PA

Y MRR,

At the risk of entering already crowded waters, I'd like to add my voice to the chorus that's been sounding off recently on the issue of violence at hardcore shows in CT. I'm so tired of hearing all this poop about violence, violence, violence. The problem isn't fighting at hardcore shows; it's that there's not enough of it. I offer this modest proposal to bring the murder and mayhem past the boiling point:

All kids at hardcore shows where bands like Higher Force or Dismay are playing should be issued standard weapons of war like tanks, bazookas, machine guns, nerve gas, etc. and encouraged to play dirty with each other. (Actually, they're already quite accomplished at playing dirty, so you won't have to teach them this.) You say it might be difficult to get these guys to turn on each other—they all think, look and act alike? Boy, do I got a plan for ya. Make their stupidity work for you instead of them: fuck with the heads that power the fists. Walk up to some jock and start a nasty, ugly rumor, like you heard there's a couple guys style slamming who are gay; that they're attracted to big, steamy, muscular bodies like his and are dying for some hard contact with his ass. These kids feed on gossip like sharks tear through flesh, are dumb enough to believe almost anything, and as homophobic as they come. (Actually, you'd have to say they're "faggots", their word of choice when insulting someone not a member of their sexist, homophobic and sometimes racist clique. If you said "gay", they'd know you're not one of them.) He will proceed to exterminate the next guy who so much as looks in his direction. Hello, World War III.

If the kid you go up to doesn't believe that there's real "faggots" there, set him straight (you won't have to work hard at this, you know): say you heard it from someone he worships, like Aaron or Will or Ian or Pete or some other jock with the brains of a tree stump. These kids like it when someone tough does their thinking for them; they're too afraid to have their own opinions. You'll never go broke underestimating the intelligence of your average Livestock or Groundwork fan.

After the resulting pile of corpses is cleared out of the way, schedule another hardcore show with bands like Evolve or Mindwar, have the next wave of hardcore fans enter, repeat rumor and let them proceed to wipe each other out until there are no more troublemakers left. Get the picture? Put these kid's talent for violence to good use. Let them kill each other for a change, instead of someone from outside their closed little manly world.

Another option—and one of my fonder fantasies—starts with some smart punk having anarchist leanings, like Ernst from Skinhead Magnet, formerly of Jack Acid, who somehow gets his hands on a neutron bomb and sets it off in some place like the Tune Inn in New Haven or the Boiler Room in New Britain when a hardcore band like Wrecking Crew is playing. You know, these are the kind of bombs that kill people, but don't damage property. After the radiation sinks to an acceptable level, the punks take over these places and start booking only cool bands like Jawbreaker or Born Against or Yuppicide. No more bozos like Biohazard allowed, ever.

Lately I find myself scanning the science section of The New York Times, hoping against hope that some researcher finds a link between people who wear baseball caps at odd angles and some hideous, unpronounceable but terminal illness (besides straight edge, I mean). I've even taken to listening to the weather, praying that some natural disaster like a tornado, tidal wave or flood will visit the Danbury/Waterbury/New Haven neighborhood, carrying away the Leech Mob to perish in a churning inferno of wind or a watery grave. So far no luck, but there's always tomorrow, and hurricane season is just around the corner.

The violence I speak against takes many shapes, all twisted and savage. It is guns at shows, a stabbing at the Anthrax, pummelings and stompings and vicious beatings, broken bones and red rivers of blood. It is the handiwork of kids whose fists are pimples always breaking out and whose minds are run by bigotry and hate. To this machocore element, I'll repeat something I wrote months ago on a CT punk rock compilation I put out. You probably aren't familiar with it, since it features a bunch of sissy punk rock bands from CT (Ben Hur, Forklift, Gunk, Maude, Mi6 and The Wussies), so I'll repeat it here: "The greatest form of violence is ignorance. If you don't have one, get a mind. As our dearly beloved and hopefully soon to be departed Vice President [Quayle] has reminded us, 'A mind is a terrible thing not to have.' Stop thinking with your fists and your swastikas and your testosterone. And please find the conscience (if any of you have one) to apologize to Andy Excuse for booting him so hard at the Jawbreaker show he needed four stitches to close the wound over his eye. Are you really so dull-witted you see no difference between a human head and a ripe cantaloupe? Let's expose these fuckers for who they are: members of a terrorist, fascist goon squad. The only difference between them and Hitler's Brownshirts is that they don't know German. I'll keep it real simple: if you want to take control of something, start with your own life. We need change. We need to make a dent in the general mentality."
Charlie K./ Vandal Children Records

Dear MRR,

The following letter deals with something that I feel the American public should be more aware of. I have enclosed a copy of the article on which I am discussing. You may either print my letter, print the article, write your own article concerning this or just read it for your information. But I feel the more people who know about this, the better.

My name is Peter Ellena and I am in the Marine Corps. However, my beliefs have radically changed since I first enlisted over 5 years ago. I am now seeking a conscientious objector discharge. Anyway, the other day I was flipping through a magazine, *The Marine Corps Gazette* and I came across an interesting article. The article is called, "Lessons From the L.A. Riots" and is written by Lieutenant Colonel William V. Wenger who was the commander of the National Guard unit that was used during the riots.

Now most of us know that the U.S. has one of the largest and most oppressive police forces in the world. Even more frightening is the fact that in the past few years the military has had an increasing role in law enforcement, especially in the war on American people, referred to by the government as the War on Drugs. This article that I read deals specifically with the military's increasing role in domestic issues.

Here are some examples of what is

Letters

said in the article: "Training is needed at all levels to prepare a (military) unit to *assist* law enforcement efforts in major metropolitan areas."

"Standard military grid maps should be created for selected U.S. cities." Up until now there has been no need for military maps on U.S. cities, but that could change.

"Intelligence training should be conducted specifically regarding military operations in U.S. cities. . . . Guard units should maintain current knowledge of where and how gangs operate."

"I believe the L.A. riots proved that the current national guard soldier is quite competent to decide . . . when and how to use deadly force." This shows that it is up to the individual soldier to decide when to shoot or not. That's pretty scary, especially if one soldier doesn't like you for whatever reason.

Most of us already know that there has been an increase in the number of police officers in this country over the past few years. Now to make matters worse it looks as if the military is going to take a more active role in law enforcement against American citizens. The only ones who can prevent this is us, the American people, the ones who this military police force is going to attack. So if you would like a copy of this article or would just like to discuss the military vs. the American people, write to:
Peter Ellena/ PO Box 1932/ Upland, CA 91786

Hey,

We all know how "punk" it is to name your band after a recent disaster, assassination, accidental death et al. So here are a few band names after the standoff in Waco: Koresh Ka-bobs, Davidian Cookout, Cooking with Koresh, The Davidian Matchsticks, The Flaming Messiahs, The Fiery Fanatics, Bar-B-Cult, Barbecued Koresh, The Blundering A.T.F., Scalding Martyrs. On a more serious note, why didn't the F.B.I. treat this "stand off" like the MOVE situation in Philly? Could it be that most of the Branch Davidians were white? Just curious.
Boraxo Bilgewater/ Box 123703/ Ft.Worth,TX 76121

MRR,

Your intolerant, small-minded, politically correct, sheepish attitudes are quite tiresome and common. You are no different than George Bush, Tipper Gore, the Establishment media and the sheeple majority. You pose like the epitome of radicalism, but I'll tell you right now that you are but weak, dull-minded bigots of the lowest evolutionary level.

When I was young, and fool enough to believe in my 'education', I became a socialist and allied myself with Communists and various leftist movements. I believed that we were fighting the 'System' despite the fact that the leftist diatribe and rhetoric was along the exact same lines as what the 'System' was brainwashing us with. Despite our radical pose, I never had to fear for my life. My private affairs were never pried into. I wasn't ostracized by society-at-large.

Upon awakening from my 'trance', I realized that the reason the 'System' ignored our big mouths and threats was because the Establishment uses the political left, just as they use the Republicrat parties, the music industry, TV, Hollywood, the printed media, the so-called educational system, non-White immigration, international finance, Negro self-empowerment organizations (which are otherwise good), trade unions (which are otherwise good), religion (tradition-al and 'New Age') and just about every aspect of society to eliminate the op-position [READ: Whitey, Western civilization and national/racial sovereignty].

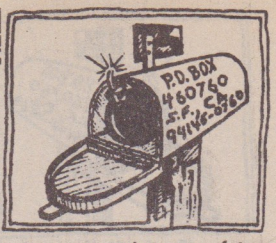
Once one starts to use one's judgement and powers of observation, it becomes painfully obvious that the theories of Marx, Boas, Montagu, Levi-Strauss and Lysenko are unnatural, and even unscientific. Their quasi-Kabbalistic hocus pocus can only be taken as major frauds to dupe moron-herd animals like you into self-destruction. [for the genuine goods, study some Carlton Coon or John Baker]

Upon awakening and truly studying politics, religion, psychology, genetics, zoology, physical anthropology, etc., I became a White activist. What a difference!! Since that time, I've been followed, had my mail opened illegally, bugged, videotaped, threatened, arrested, assaulted and shot at numerous times. The inevitable fate of all who stand up for their White sovereignty is DEATH! Just like Czar Nicholas, Hitler, Francis Parker Yockey, George Rockwell, Bob Matthews and Gordon Kohl!

You put us National Socialists down at every chance you get. As if *we* are party to the Establishment's destructive actions! Your blind hatred of all of us and our ideals is proof of your ignorance and prejudice.

Since I've become a 'Nazi', I have met many real, hardcore National Socialist revolutionaries and I came to realize that they aren't the twisted, evil, xenophobic haters like you see on Hunter or the ABC After-School Specials (or the one-million and one other TV shows, specials and movies that pump these false images into the empty minds of the public). To the contrary, they are (aside from the few unthinking morons who ruin *every* movement) actual-ly honest, free, thoughtful, caring, drug-free, intelligent, hard working, realistic individuals. They (and now I) are the only people to get shit on by every sector of society (and especially our allegedly racist government. Shit, if the government was racist, there would be no need for White revolution!). ONE NATION UNDER ZOG!

Contrary to the narrow-minded opinions of losers like you, National Socialism is *not* a political party and cannot be pigeonholed into any categories used in the nomenclature of today's witch-doctors (media & academia). We are not conservative (the playpen of wealthy children), liberal, left-wing, right-wing (we aren't birds, and have no wings!), capitalist (a Jew-invented term), and by no means socialist (in the utopian/Jew-inspired sense).



National Socialism is about evolution through the natural processes of speciation and selection. It's about Nature's eternal laws. N.S. is collective unconscious, spiritual archetypes and heritage. It's learning from our natures and from Nature herself (Sorry, humanist peaceniks, but Nature recognizes no 'peace' fantasies and equality rhetoric, only strength, will and DEATH!). N.S. is FAMILY and VOLK (Racial organization in Nature).

A few more interesting facts about National Socialism and us evil Nazis:

N.S. Germany was the first Western nation to advocate ANIMAL RIGHTS.

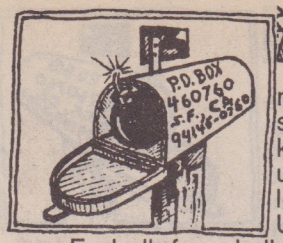
N.S. Germany was the first to ban vivisection and Jewish Ritual (Kosher) Slaughter (a cruel, slow and agonizing process).

Before WWII, the Nazis and the Zionists struck a deal to remove all German Jews to Palestine, but Hitler was betrayed by them. In fact, many Jewish international financiers put money into the Nazi efforts.

Despite the lies, Hitler never ordered six-million Jews gassed. The figures given, the 'eyewitness testimony', the 'confessions' and the alleged methods and 'gas chambers' for this 'genocide' (a term first coined by a militant Zionist) DEFY physical reality and do not stand well against scientific inquiry. Many WWII historians (Jew and gentile alike) are now admitting the fraud of the Holo-hoax.

I've also had enough of the demonizers and myth-makers who lie about Hitler. No, he wasn't insane (though many Jewish psychologists would tell you otherwise). He wasn't incestuous. He wasn't a drug addict (he was big on natural healing). He wasn't gay (wishful thinking and fantasies of kinky homosexuals, probably). He wasn't part-Jewish. He wasn't a 'warlock' or satanist occultnik (he was a cosmotheist/plytheist/ancestor worshipper, or *PAGAN,* as all Nazis are. A spirituality more likened to Vedic Hinduism). He didn't have one nut (who thought that one up, anyway?). He was just a bloke who saw what he needed to do, and exercised his WILL TO POWER to get it done. Anyone who can prove otherwise step forward! No takers?

Let me end with a few words for ya: We, poor, working-class folk do not need you safe, middle-class, hippie-Berkeley students pretending that you're the voice of proletarian dissent. You and your ilk are



Letters

no threat to the sys-tem and don't know shit about us or our prob-lems, so SHUT UP & GO HOME!!

Fuck all of your bullshit rhetoric about homeless people too! Something like nine-ty percent of homeless people are lazy, unproductive, shiftless drunks and ad-dicts. You know what keeps me from being homeless? My minimum-wage job and a fucking roommate! Get a clue, why don'tcha?

CHEERS to the enemies of the New World Odor: Earth First, Church of the Creator, National Alliance, the P.L.O, the Nation of Islam and NSKindred. Arische Freiheit!!

Rabbi Adolf Hitler of the Third Kike

PS. Meet you on the field of battle, traitors! Try reading these books, you big-ot scum: *Race* by John Baker, *Story Of Man* by Carlton Coon, *Living Races Of Man* by Carl-ton Coon, *Nature's Eternal Religion* by Ben Klassen, *Imperium* by Francis Parker Yockey, *Race And Rea-son* by Carlton Put-nam, *Race And Real-ity* by Carlton Putnam, *Why Civilizations Self-destruct* by Elmer Pendell, *Impeach-ment Of Man* by Savitri Devi, *The Light-ning And The Sun* by Savitri Devi, *IQ And Racial Differences* by H.E. Garrett, *The French Revolution In San Domingo* by Lothrop Stoddard, *Dispossessed Majority* by Wilmot Robertson, *The Testing Of Negro Intelligence by* T. Osborne and F.C.G. McGurk, *Resettlement* by Arthur Demarest, *The Biology Of The Race Prob-lem* by Wesley C. George, *Race, Intelli-gence And Education* by the Racial Pres-ervation Society, *Twins: Black and White* by Travis Osborne, *Towards A New Sci-ence Of Man* by Robert Lenski, *Martin Luther King* by Des Griffin, *Immigration Time Bomb* by Palmer Stacy & Wayne Lutton, *Path To National Suicide* by Lawrence Auster, *The International Jew* by Henry Ford, *The Jew, The Gypsy And Islam* by Sir Richard Burton, *Life Of An American Jew In Racist, Marxist Israel* by Jack Bernstein, *Egyptian Civilization* BY L.A.Waddell, *Makers Of Civilization In Race And History* by L.A.Waddell, *The Palestine Plot* by B. Jensen, *Eleventh Hour* by John Tyndall, *Zionist Connection* by Al Lilienthal, *Jews Must Live* by Samuel Roth, *White Power* by G.L. Rockwell, *Thus Spake Zarathustra* by F. Nietzsche, *Zion-ist Factor* by Ivor Benson, *Hoaxer Project Report* by Laird Wilcox, *For Fear Of The Jews* by S. Rittenhouse, *World Of One-ness* by Byram Campbell, *World Of Con-querers* by L. Marschalko, *Origins Of Race And Civilization* by Char-les Weissman, *Federal Reserve Hoax* by W.B.Vennard, *Behind Communism* by F. Britton, *Myth Of The New History* by David Hoggan, *Not Guilty At Nuremberg* by Carlos Por-ter, *Hoax Of The Twentieth Century* by Arthur Butz, *Six Million Lost And Found* by Rich-ard Harwood, *Auschwitz* by W. Staeglich, *Leuchter Report* by Fred Leuchter, *Holo-caust Story And The Lies Of Ulysses* BY Paul Rassinier, *Made In Russia* by Carlos Porter, *Holocaust On Trial* by Rob-ert Len-ski, *The Great Holocaust Debate* by Spot-light, *Hole in the Sheet* by Evelyn Kaye.

Whoever,

Your letter, with its mixture of per-ceptive observations, shocking ignorance, and bluster, is all too typical of the confu-sion characteristic of the "neo-Nazi" move-ment in this country. Let me begin by saying that you are quite right to point out how lame and non-threatening the so-called radical left is in this country. It is precisely for this reason that the paramil-itary and radical right have become major targets of the American security forces, especially since they began shooting at government officials and assassinating political enemies in the 1980s. The Ku Klux Klan was also a primary target of COINTELPRO actions in the 1960s, though the government's anti-Klan ac-tions were dwarfed by the parallel opera-tions it launched against the anti-war move-ment, the Socialist Worker's Party, the Black Panther Party, and the American Indian Movement. [See, e.g., Ward Churchill's *Agents of Repression.*] At this point, however, the radical right probably does represent more of a threat to the status quo than the far left. Indeed, it may even be more "revolutionary" than its coun-terparts on the left, despite the pretentions of the latter. You are also right to argue that the image of neo-Nazis has been systematically distorted, both by the es-tablishment and by the left. Unfortunately, judging by your remarks, you are as con-fused about the core elements of fascist and Nazi ideology as your opponents on the left. If you weren't, you certainly wouldn't claim that national socialism is "by no means socialist", despite your at-tempt to qualify that statement. I suggest you read the many fine studies by Zeev Sternhell on fascist ideology (though you might prefer to ignore them, simply be-cause Sternhell is a Jew and writes prima-rily in French), as well as the major works on the "social revolutionary" Nazi left, which was centered in the Strasser faction, the Hitler Youth before 1933, and the S.A. before the 1934 purge of the latter (though most of these are written in German). Closer to home, you might wish to consult the pamphlet by your Danish comrade, Povl H. Riis-Knudsen, *National Social-ism: A Left-Wing Movement.* At present, it appears that you and your comrades don't know much at all about fascism or Na-zism. Like the majority of the so-called "neo-Nazis" in this country—and unlike many genuine neo-fascist groups in Eu-rope—you are basically white supreme-acists and Hitler cultists without any real understanding of the complexities of the movements you claim to be emulating. Your list of recommended readings is a pastiche of valuable or interesting works (the Lilienthal, Yockey, Wilcox, Nietzsche, and Hoggan books), outdated eugenicist tracts, anti-Semitic conspiracy theories (Marschalko, Britton, Vennard), Holocaust denial literature (Harwood, Butz, Leuchter, and Rassinier), and relatively crude "neo-fascist" materials (Rockwell, Tyndall). Unfortunately for you, I've read all these books, and many more in the same vein, so I'm not speaking out of ignorance. If you—and the bulk of the leftists who don't know shit about these matters—want to read some genuine and highly sophisti-cated neo-fascist materials, I recommend that you get ahold of rare European pub-lications by Jean Thiriart and Robert Steuckers (Belgium), Henning Eichberg and Lothar Penz (Germany), Derek Hol-land and the *Scorpion* magazine (En-gland), Franco Freda and Sergio Calore (Italy), Jean-Gilles Malliarakis and Francesco Ingravalle (France), etc. The only American radical rightists who even approach this level of intelligence, though they are by no means ideological fascists, are the editors of *Instauration* and Robert DePugh, former leader of the paramilitary Minutemen organization. Tom Metzger at least makes an effort to incorporate some of the more elaborate neo-fascist ideas into WAR's ideology, but he apparently lacks the intellectual talents to do so in an effective manner. In short, if you want to have a serious debate about Nazism or fascism, you'd better learn more about them.

Jeff Bale (another "dull-minded bigot on the lowest evolutionary level")

P.S.—You may be shocked to learn this, but I agree with you about most homeless people and about the pathetic spectacle of privileged middle class twirps posing as representatives of the proletar-iat (like the bulk of the T.A.'s at Berkeley who went on strike last semester).

P.P.S.—Did you know that some former members of the American Nazi Party have claimed, not without reasons, that George Lincoln Rockwell was himself a government agent?

For immediate release,

Hewhocannotbe named, guitarist for San Francisco rock band The Dwarves, was found stabbed to death in Philadelphia on or near April 3. Hewho had travelled to the East Coast for vacation immediately following The Dwarves' European tour earlier this year, while the band went home to San Francisco. Consequently, details about Hewho's death were delinquent in reach-ing the band, as Hewho's family in Wisconsin chose not to contact them. Hewho is to be buried in his birthplace of Kenosha, Wisconsin. While those that knew him acknowledge his embodiment of the "rock 'n' roll lifestyle"--he lived fast and died young--our sincere condolences go out to his family, friends, and fans.

Nils Bernstein, SubPop Records

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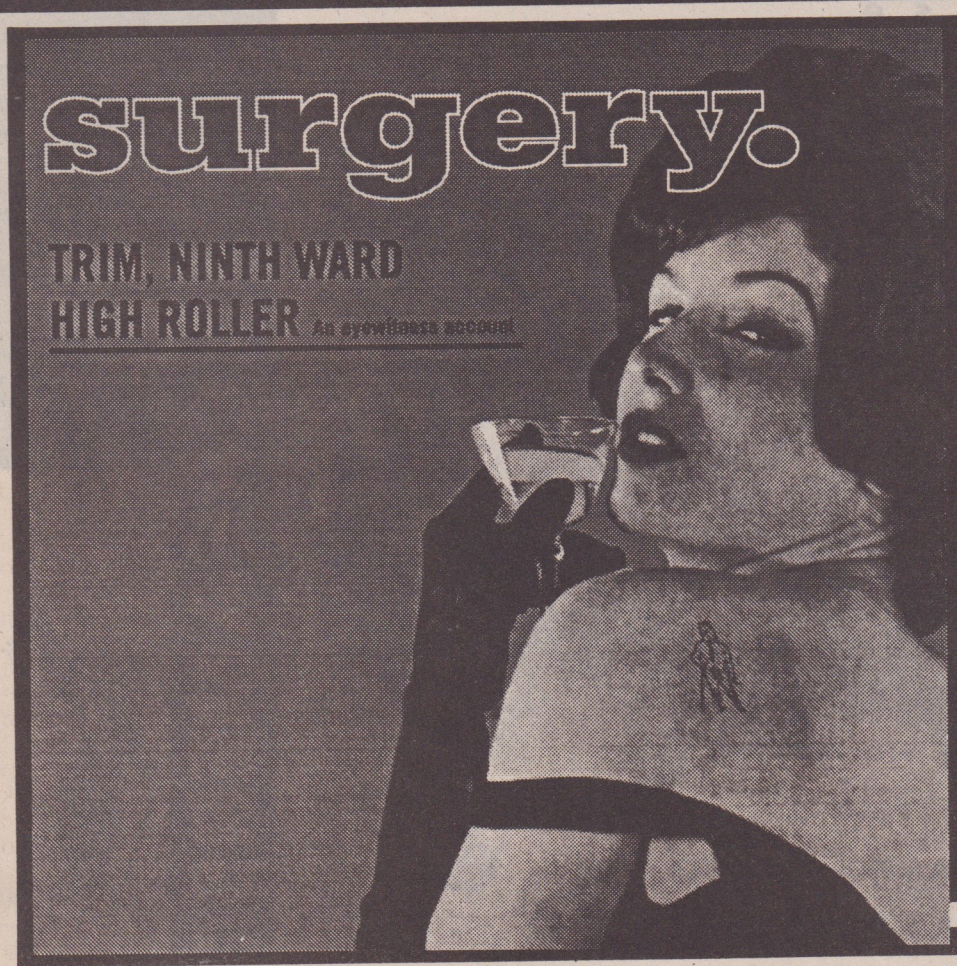

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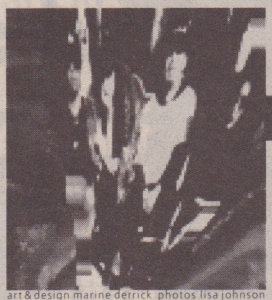

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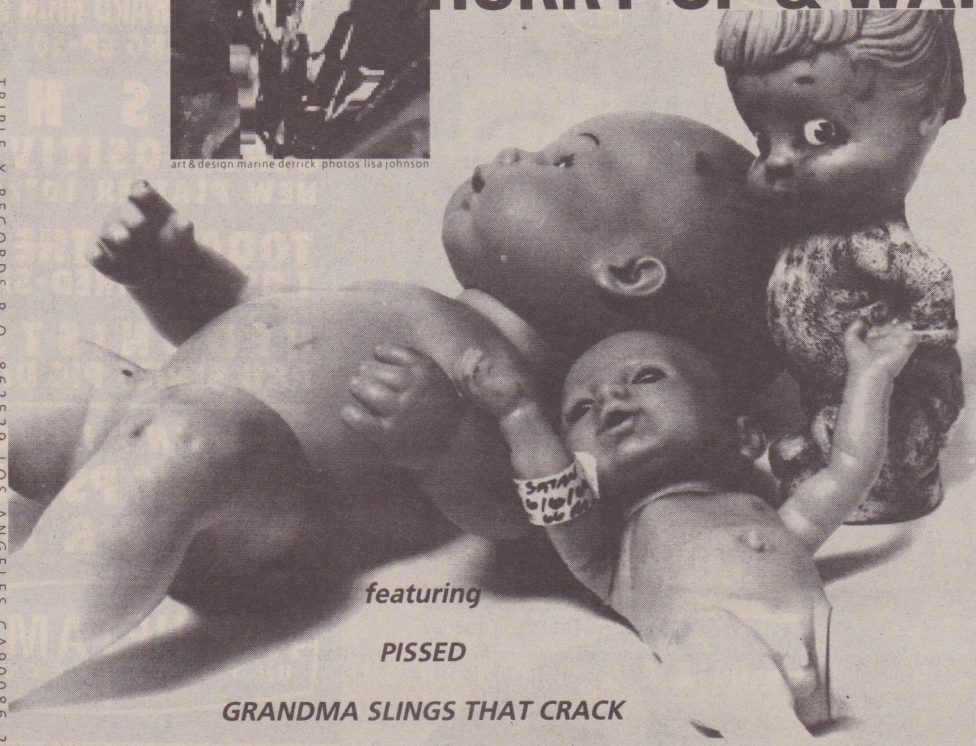

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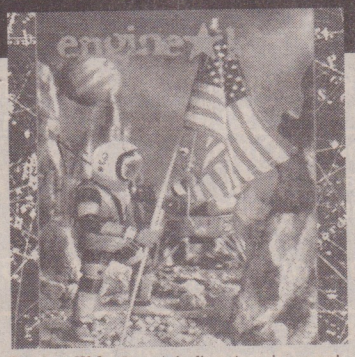

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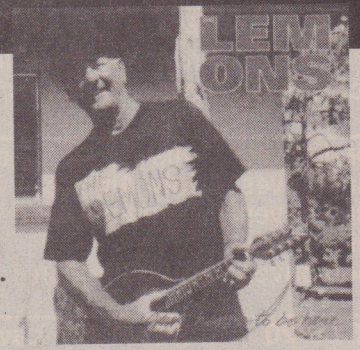

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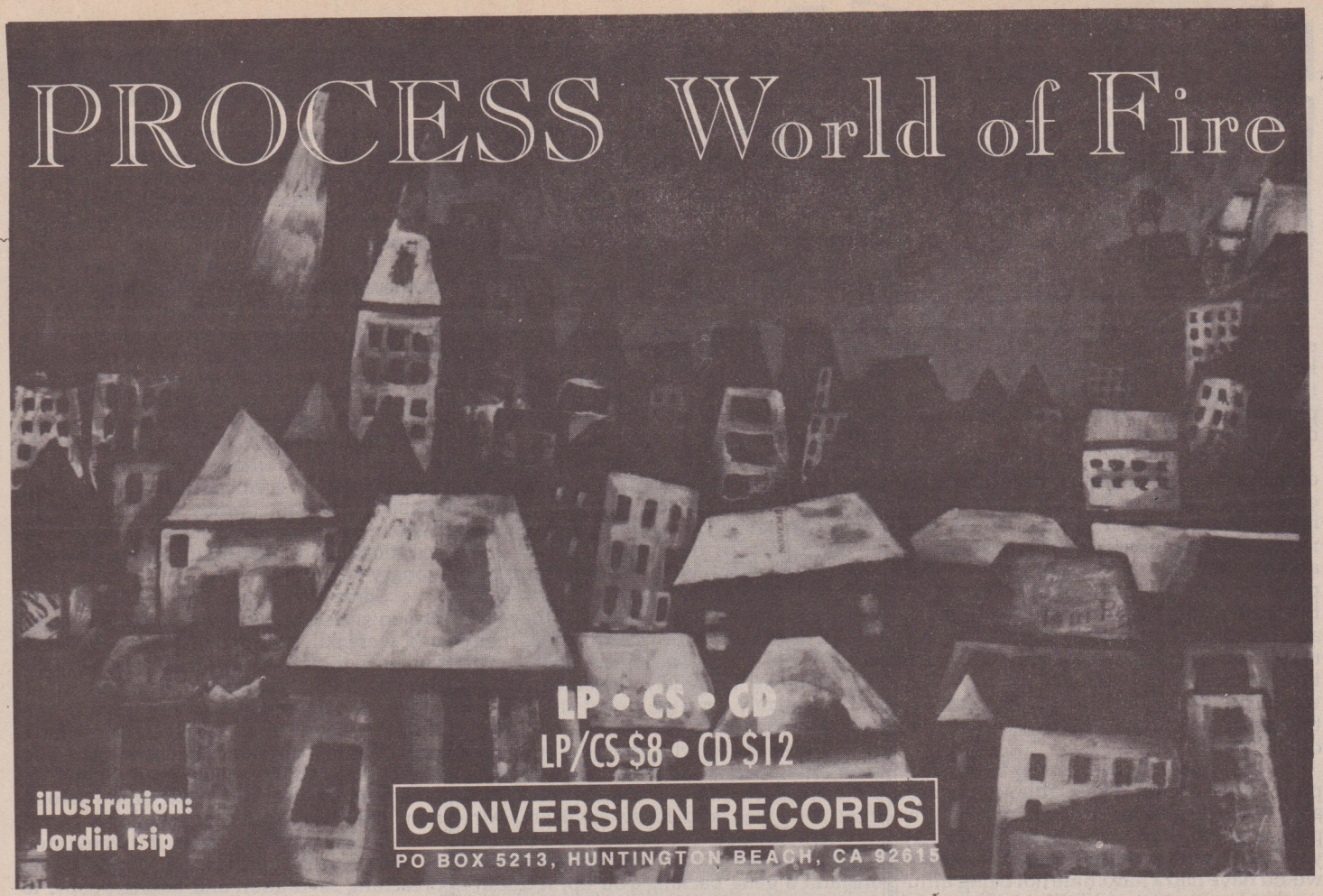

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I get the impression that many people out there in punkland think of me as some kind of hippie. Maybe it's just because that's the first epithet (aside from "old man") people reach for when they want to insult me or discredit my ideas.

Case in point: the two letters of outrage directed my way in last month's MRR. One of them claimed that my (and Spike Anarkie's) ridicule of one Felix von Havoc was motivated by an excess of LSD consumption and my fear that the current generation of punk "revolutionaries" will show me up for the 60s burnout/sellout that I so obviously am. The other claimed that "hippies" such as myself idealized passivity and wanted to turn punk into a "gentler" art form that would be "as irrelevant to young people as the remnants of 60s folk culture" that I no doubt prefer.

Well, I won't deny having been a hippie. In fact I'm proud of it, although I probably don't deserve all that much credit for plugging into what was at the time a massive youth culture; anyone who wasn't brain dead would have had a hard time not being influenced to some extent by hippiedom. And I've written more than once before how the word "hippie" meant something very different then than it does today in light of the catatonic Deadheads and retro-fashion monkeys littering our public thoroughfares.

In fact the hippies I knew in 1967 weren't much different from many punks I know today. They were scruffy, streetwise, often lived by hustling, scamming, or outright stealing. They squatted abandoned buildings, plotted revolution, and didn't take much shit from anyone. Today the great majority of them are either dead, insane, or living in the suburbs.

But this isn't meant to be another stroll through 60s nostalgia land. In point of fact, I spent most of the 60s not as a hippie (my first LSD trip, one of the most defining moments of hippiedom, wasn't until fall of 1967), but as an ill-tempered and violent hoodlum. Long before I put the flowers in my hair and started chanting mantras for world peace, I was loading down my hair with axle grease and cruising around with my moronic buddies looking for people to beat up.

Why am I telling you this? To acquire or regain some street cred? To thump my chest and display what a big tough man I am (was)? Yeah sure, maybe a little of that, but more importantly, to demonstrate that I didn't just wake up one day and become a peace-and-love hippie out of some intrinsic wimpiness on my part, but rather as a logical evolution from a very sordid and ugly past. So when young punks or aging barflies glorify revolution and romanticize violence, I have a very visceral reaction. It's not some kind of intellectual posture. I've seen people shot, seen them beaten so bloody that they were barely recognizable as human beings, seen tanks in the streets of my home town and a whole community reduced to ashes.

I've had loaded guns held to my head at least half a dozen times, been slashed with a knife from shoulder to hip, nearly bled to death from having my head bashed in with a gun butt. Lest you think I'm the mild-mannered victim of an inordinate amount of violence, I probably had a lot of it coming. For most of my late teens I carried a knife, a gun, or both, and on at least one occasion only fate, in the form of a jammed firing pin, kept me from shooting someone.

The absolute low point of those years was when I, so drunk that I barely was conscious of my actions, very nearly killed some poor kid who was unfortunate enough to cross paths with our gang. I had to be dragged away by a couple of other guys who normally didn't show that much concern for other people's well-being (in fact they both ended up in prison for violent crimes themselves), but I was so berserk that I even scared them. I vaguely remember crying uncontrollably because they'd stopped me from kicking the kid's head in.

Those of you who know me or who've seen me in person might have a hard time believing such things. I'm small and skinny now, and I was ridiculously small and skinny then. But you don't need to be big and strong to be filled with hate, and with weapons and a gang backing you up, it doesn't matter much at all what size you are. I had no respect whatsoever for anyone's life or property, including my own. I fully expected to die by the time I was 21 and thought that was a good thing.

I'm not sure exactly how I came to feel that way, and "feel" might be an overstatement of what I was capable of. My emotional responses didn't go much beyond rage, sometimes sullen, sometimes blind, sometimes only seething in the background. My highest purpose in life, I thought, was to destroy.

Sounds like the ideal punk doesn't it? Well, it might if you listen to some people's version of what punk is supposed to be about. But I'd guess even those who argue that music is supposed to be "aggressive" (whatever that means - as if guitar notes are going to hop out of the amplifier and come clop you upside the head) wouldn't see much merit in my behavior.

Maybe they'd appreciate it more, though, if such energy were turned to the cause of "the revolution." I mean there are bricks to be thrown, bombs to be planted, not to mention all that streetfighting and cops-hooting necessary before "the people" attain their glorious victory. I bought into all that rhetoric too; even after I'd been a hippie for a couple of years, I was able to put my peaceful principles sufficiently on hold to become enthralled with the Weathermen and the Black Panthers.

The Panthers used to live across the street from me. I thought it was so cute, the way they'd have these five and six year-old kids with wooden rifles doing military drill on the front lawn. White liberals, even - especially - the ones who were scared to do anything themselves, practically wet their pants with excitement over the big manly Panthers. It's kind of similar to the way today's armchair suburban radicals gush over self-styled revolutionary and gangsta rappers.

We know now - at least anyone who's bothered to look very closely at history knows now - that many of the Panthers were little more than garden variety thugs and dope dealers operating under cover of their black berets and a ton of image. Sure, the program they put forth in their party manifesto had a lot of good points, but it didn't have too much to do with reality. Ditto for the Weathermen, some of whom I knew personally, including one very beautiful girl who blew herself up making bombs. Bombs for what? Who knows? It was very easy in those days to rationalize almost anything into a revolutionary target.

Some of the last remnants of the Weathermen ended up as common bank robbers and were still at it into the early 1980s. Of course in their own eyes they weren't really robbing banks, they were "expropriating" money for the revolution, but anyone outside their own tiny circles wouldn't have noticed much difference between them and any other schmuck sticking up a bank for money to buy heroin. What little "revolution" there had been was long gone.

So why should I resent it if a new crop of starry-eyed youngsters comes along preaching revolution and telling people to arm themselves for the final showdown? Maybe, like some say, I'm bitter at the failure of my own generation to accomplish most of its goals. There is something to that - my generation did embarrass itself in many ways, especially by turning to a long period of introverted navel-gazing and self-centered yuppie acquisitiveness instead of assuming its responsibilities in society and following through on the vision of a better world that it had so proudly raised.

But when it comes to armed revolution, I'm glad that it never amounted to much. It's tragic that a number of people died and were injured and imprisoned, but it could have been far, far worse. You want to get an idea of how much worse, just flick on your television and take a look at some of the incredibly bloody conflicts going on this very minute in various parts of the world. Most of them have their origins in some revolution gone horribly wrong. Just because you're sure you know all the answers doesn't mean there isn't another group of people equally sure that you don't know shit. Push them hard enough and they will kill you if you don't kill them first. Is that the kind of world you want to live in? Ask the Bosnians, or the Somalians, or even the Northern Irish, how they like it.

And while I might seem to have ranged far afield from the topic of violence at punk rock shows, it's not all that different. I know there's an argument that by engaging in the ritualized violence of the pit, people are releasing their frustrations and tensions and are therefore less likely to mug the old lady walking down the street. But I don't buy it. Yes, as one of my correspondents argues last

month, violence and aggression have always been part of human history. So are sexism, racism, exploitation of the weak and poor, and a host of other tendencies which might appear quite natural to the people who practice them, but which I think we could very well learn to live without.

I don't preach "utter passivity," as I'm accused of. I'm in favor of constructive and creative change that hurts as few people and benefits as many people as possible. Whether it's such a seemingly small thing as creating a space to dance at punk rock shows where people of all ages, genders, and sizes can feel safe to express themselves without having to constantly guard against having their face bashed in by some retrograde moron, or the much larger job of creating communities where people can live and work in a climate of cooperation, it won't be accomplished by om-chanting lotus-eaters.

Neither will it or much else be accomplished by advising people to stay out of the pit if they don't want to get hurt. I wish I had a dollar for every idiot who told me something to that effect back in the days when wimpy little me was taking a great deal of abuse and an occasional fist to the head for helping to make Gilman Street a different kind of punk rock club. At the time Gilman started, there was little left of a punk scene because nearly every other club had been shut down or gone out of business, in large part due to excessive violence. I know some of the old-timers, as well as some of the younger wannabes, think it's not a proper punk rock show if at least a couple of people don't get bottles busted over their heads, but as one who's been going to shows since 1977 (and a lot longer than that if you count proto-punk groups like the MC-5 and the Stooges), I much prefer the way it is today. I've seen enough blood and gore to last a lifetime.

One last point to those who feel that "hippie" is a good way to insult me: go ahead and yell it until you turn blue in the face. I haven't been a hippie since about 1972, which is when the word ceased to mean much of anything, but I was a hippie when it counted, when it actually stood for something, so I'll always be proud to wear the name. Ditto for "punk." That meant something once, too, and I fully identified with it. But I pity someone who seriously thinks of him or herself as a punk today. Kids, it's over, it's been over for years and years. Someone endlessly trying to live out the spirit of '77 today is just as ludicrous and pathetic as the 14th generation Deadheads who stand around spare-changing on Telegraph Avenue.

Here in Berkeley and no doubt all over the world there are loads of people creating music, literature, film and video - in short, *culture* - and many of them have funny haircuts, rings in their noses, and listen to loud, obnoxious music. The smart ones among them know that punk, like hippie before it, is no more than a fashion statement, and hardly a very fashionable one at that. The really smart ones don't even bother thinking about such trivial labels and name-calling, and hopefully one of these days I'll get to be that smart too.

OH HELL, OH SMELL, IT'S KATY ODELL !!!

Like any good MRR columnist, I'm going to pass judgment on a topic I don't fully understand - namely, the movie "Indecent Proposal", which I haven't even seen. That movie offends the shit out of me - you know why? Because in the previews I saw Robert Redford say to Woody Harrelson "I'll give you one million dollars for one night with your wife." Demi Moore is standing right there and gets this shocked expression on her face. Well, so would I. I'd say "Excuse me, buddy, but you mean you'll give *me* one million dollars." I mean, fuck the husband! Let *him* sleep with Robert Redford if he wants a million dollars.

Well, the movie's been a big hit, which just shows once again how fascinated people are with the idea of prostitution. In the wake of the movie have been countless talk shows and articles about the question "Would you sleep with another man for a million bucks?" or "Would you let your wife..." Everybody says "No!" without hesitation, which really surprises me. I figure either the American public a) is lying, b) has no idea what they'd *really* do if the situation came up, or c) is incredibly stupid.

The second wave of talk show reaction began last week. Both Geraldo and Monteil Williams have done shows on prostitution. Geraldo did a segment on mothers who whore in order to support their families - out of necessity. I thought the audience would have been at least sympathetic towards them in light of the recent economy, but Noooooo! They were asking these women all sorts of rude stuff and Geraldo came across as some kinda pervert. A couple of women had their husbands with them and they were asked stuff like "Do you kiss your wife when she comes home from a night of sleeping with other men?" or "Does it turn you on to share your wife with other men?" Of course, no one seemed to believe them when they said that they had jobs, too and the general attitude was "How could you **allow** your wife to do this?" Both of the husbands said that they weren't really thrilled with the whole thing and that they worried a lot for the safety of their wives, but that the money was needed and their wives could do whatever they wanted. That didn't seem to register with the men in the audience, who said that if their wives ever prostituted they'd physically hurt them. (They really said that.) Most of the audience applauded wildly when someone said that these women were disgusting, horrible mothers and that they should have their children taken away. Williams had several ex-prostitutes on his show. One of them was Norma Jean Almadover, who has been active in prostitutes rights organizations such as COYOTE and has recently published a book about her life called "From Cop to Call Girl". Another guest was a recovering heroin addict who has gotten out of the business and believes that prostitution is a horrible thing for every woman. (Of course they just had to find someone like that to perpetuate the myth that all prostitutes are dope fiends.) The audience very much liked the recovering addict, who they felt was being honest, but disliked the articulate and intelligent Almadover, who they believed was a deluded nymphomaniac who was glamorizing the business and leading impressionable young girls astray.

Since most of my television viewing takes place at work, I've witnessed the media hoopla while surrounded by my peers who also laugh incredulously at these self-righteous audiences. Still, a little voice in the back of my mind began asking some pretty disquieting questions. "Am I really deluding myself when I say that my job's no big deal?" "Am I really that different from everyone else in my beliefs about sex?" I mean, let's remember that I fuck guys who are nowhere near as attractive as Redford for far less than a million bucks. If people are so adamantly disgusted by his "indecent proposal", what would they think of me? Yeah, I know - fuck what anybody else thinks - but it's still disturbing to discover that I'm so nonchalant about things that make others foam at the mouth.

A few months ago, Jeff Bale asked me to come and speak to a couple of the classes he teaches at UC Berkeley about my job. I told them that they could ask me anything, because I'd rather they asked stupid questions than made stupid assumptions. Maybe it's because the intellect of college students is of a higher caliber than that of the typical talk-show studio audience, but the reception I got was just great. Those kids (particularly the first group) were very polite and friendly. We had a fun time and I really felt that they respected what I had to say. I left there feeling like while what I do may not sit just right with everybody, if given a chance to hear someone rational and intelligent explain the position of a prostitute, most could at least understand it. Of course, maybe if Jeff had walked around the room with a microphone inciting the students to scream at me and ask me if I believe in God, it would have gone the other way.

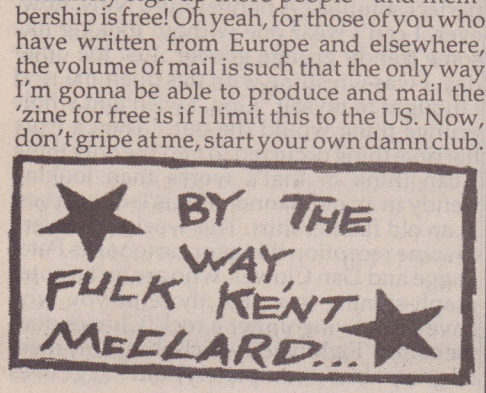
By the way, to all you impressionable youngsters out there, I just want to say: The money is fucking awesome.

Bay Area weather is so weird - it's too hot for a jacket and too cool for just a top. The perfect solution? A flannel shirt. Now, however, I can't wear one without looking like some trendy grunge goober. Just the other day, I was wrestling with this dilemma, and I thought to myself "God, I wish that whole grunge thing would die out." Then a truly horrible thing occurred to me - the only thing I can think of that's worse than looking trendy in an old flannel shirt is looking *passé* in an old flannel shirt. This weekend, I went to some reception thing for cartoonists Peter Bagge and Dan Clowes, who are on an autograph-signing tour. For those of you who have been living under a rock, Clowes does the comic "Eightball" (which eludes my mental grasp almost completely) and Bagge does

the awesome "Hate". "Hate" is pretty much all about the slackers and fuck-ups of Bagge's hometown of Seattle. Every time I passed by the cluster of people talking to him, I heard somebody say the word "grunge." AGH! Enough! If I hear that word or see one more fashion layout of the shit again, I am personally going to hunt down and kill (in this order) Kurt Cobain, Courtney Love, and Perry Ellis fashion designer Marc Jacobs.

Oh yeah, speaking of fashion trends, I don't like this "waif" business a bit. You know, those pale, anorexic, unbathed looking new supermodels. I subscribe to every fucking fashion mag, and I'm sick of seeing their skinny, pathetic wusi-girl models. There have been tons of articles about this new "phenomenon" and how "unthreatening" and "vulnerable" they look in comparison to Cindy Crawford and Naomi Campbell. Hey! I like Cindy (and Naomi and Linda and Christy and Nikki) and I don't see why I'm supposed to be thrilled when I'm informed that vulnerability is hot. Besides, I've invested a lot of time and energy into making myself as gorgeous and glamorous as Cindy Crawford and Linda Evangelista. I've got the perfect matte red lipstick, (MAC's "Viva Glam"), lots of padded bras, more black lycra clothing than I have closet space for and I've even mastered the art of applying false eyelashes. There's no way I'm gonna moon around bare-faced in some wispy floral print shift that ain't even tight!

Remember the column in which I ranted against "sensitive men" and said that real men are strong, silent types? Well, I've finally figured out just what kind of man I *really* want. I want a Klingon. They've got long hair, dress like they're in Kiss, and get really kinky in bed. Klingons never get mushy or wimpy, they'd beat up your ex-boyfriends for you, and are too honorable to cheat on you. Now that Worf's got that pony-tail, my fantasy life has been so much more exciting. Speaking of Star Trek, here's my new address for those of you who are interested in "Punk Trek-The Punk-Rock Star Trek Fan Club" and it's 'zine "Spock as Fuck". 774 Geary #306 / San Francisco, CA 94109 I'm putting the 'zine together still (There's a convention this weekend I want to cover) and I'm still open to contributions. Anyone wanna draw me some graphics? I've got over seventy-five members thus far, and it takes me a while to answer my mail, but I'll definitely sign up more people - and membership is free! Oh yeah, for those of you who have written from Europe and elsewhere, the volume of mail is such that the only way I'm gonna be able to produce and mail the 'zine for free is if I limit this to the US. Now, don't gripe at me, start your own damn club.



I was quite surprised by some of the mail I got concerning my last column. I was sort of planning on hitting new territory, but first I need to clarify a few things...

Issue #1; I am not in any way saying that non-profit is bad, stupid, idealistically naive or foolish. I am saying that non-profit is *not* the only way to be punk. You can run a business and be punk at the same time. All that is required is a solid sense of your goals and ideals about prices and honesty. Non-profit is awesome!!! Reconstruction, *Maximum Rock'n'roll*, Blacklist, Epicenter, The Gilman Street and other non-profit organizations are absolutely awesome and incredibly punk in both theory and actuality. But that doesn't mean that you can't open a record store, a printing shop, a book store, a clothing store or what have you and keep it punk. You can. That's my only point.

Issue #2; Punk is not some unexplored territory to open a business because you don't know what else to do with your life. Do not, I repeat, do not look to punk rock as a revenue source. If that happens fine, but if that is your goal then your business will end up being horribly commercial, too expensive, and definitely un-punk. I am not saying that bands should charge whatever they can so that they can live off of their music, or that you should sell your records for whatever prices you can get so you can pay the rent. Bullshit!!! Punk is not about greed. If you want to live off of punk rock then get the fuck out now! In my opinion punk businesses should be inexpensive, totally honest, independent, and fair. Do not start a mailorder because you want to quit your job. Start a mailorder because you feel that records aren't getting out to the people that want them at a fair price. If it turns out that two years down the road you are making enough money to pay the rent then fine. But I hope that the original intention wasn't profit. Do things because you like them, not because you can make money at it.

Issue #3; Opening a business, or running a record label or a distribution is a lot of work. This is not about a quick dollar and a light work week. I work anywhere between fifty and seventy hours a week. At the end of a day sometimes my back hurts and I'm exhausted. The other night I spent a half-an-hour on the toilet at 4 AM dealing with stress induced indigestion and what will probably become an ulcer. If you open your own record store then you better plan on being in that store seven days a week, eight hours a day. And at the end of the month you may end up putting every dime you made that month right back into the store. That's how it works. Small businesses take commitment and a lot of dedication. You shouldn't even consider this sort of venture unless you can truly say that you love doing it. Am I getting through?

Issue #4; Basically, what I am advocating is a twisted combination of do-it-yourself, protestant work-ethic, and punk ideology. Punk business is based on low profits, much work, a lot of love, and a huge amount of dedication. It is the anti business-as-usual business. This is my message, please do not turn my ideas into some sort of get-rich-quick mentality.

Issue #5; I was not using Dischord as an example of a totally independent and ideologically perfect label. They use all of the most hideous and horrible distributors that there are, their records are way over priced in stores, they put UPC code stickers and shrink wrap on their CDs, and their records are sold primarily through record stores and hardly ever at shows by kids doing small distributions. I would never want to run a label along those lines. Unfortunately, Dischord has an almost mystical reputation and no one ever seems to criticize them. I do not wish to add to that myth, and conversely I'm not attempting to tarnish it.

Okay, with that out of the way I would like to move on with more interesting dribble.

Profane Existence has been grumbling about a By-Product ad I ran a few months ago in which I wrote, "*Profane Existence*, George Bush, and Vegan Reich are all proud members of the N.R.A." I didn't really intend to turn this into anything larger than it is, but a few comments are in order. First off, I was not saying that *Profane Existence* or anyone in *Profane Existence* belongs to the N.R.A., but what I was and still am saying is that *Profane Existence* (or at least Felix Von Havoc who wrote the original article in PE #18) George Bush, and Vegan Reich all seem to share the N.R.A.'s belief that we have to protect ourselves with the use of violence. George Bush and the N.R.A. claim we need guns to protect ourselves from the Communists and murderers and thieves that are trying to tear this "great" country down, the Hard Line position is kill those that kill animals, and *Profane Existence's* position seems to be that we need guns to protect ourselves from the government's police forces. I find all three positions to be utterly inane and fantasy orientated. The N.R.A. and like can't seem to get out of their 1950s Cold War paranoia fantasy, the Hard Liners have this delusion that they are a revolutionary para-military force, and P.E. seems to believe that they can hold off the government bastards with a united front of armed punk forces—sounds like they've played Warhammer 2000 one-too many times.

For the most part I think *Profane Existence* is a pretty cool organization, but on this subject I think they have just gotten way out of control. This country has a tremendous problem with murder, accidental shootings, and violence. Our mentality is to solve every problem with violence and force. What the N.R.A. really stands for is the right to use force and violence. By advocating the use and possession of fire arms *Profane Existence* is helping to build a more violent world. The last thing this country needs is more weapons. WE NEED GUN CONTROL, not information on the proper use, handling and buying of weapons.

I don't want to live in a world where the strong survive and the weak die. I don't want to live in a world where I have to own a gun to get through my day. I hope that people can learn to get through life without resorting to violence and physical power. Buying a gun is not going to protect you from the police, from the communists, from

the animal abusers, or from anyone else that wants to hurt you. A gun is not an implement of protection but a device designed to kill other life forms. Violence is a game of power. Once the game begins the levels of power only rise and rise. It starts with a knife, which becomes a hand gun, which becomes a machine gun, which becomes a bomb, which becomes a nuclear weapon, which becomes total annihilation. If *Profane Existence* wants to advocate playing this power game, then I can't help but compare them to Vegan Reich, the N.R.A. and George Bush. It is this circle of violence and power politics that has created our society. Call me a pacifist or a peace punk, but I certainly will not live my life according to the rules of violence and power.

Okay, that's it. *Maximum Rock'n'roll* permitting I plan on doing the how to put out a record column next month. It's been done before, but a million people keep asking.

P.S. If you disagree with anything I have to say please feel free to write me personally or through the pages of *Maximum Rock'n'roll*, but please refrain from shooting me. Thanks

Last month's column was supposed to be a jovial account of my adventures on tour. It ended up being a half-assed personal therapy session and for that I apologize. My head is a bit more clear now so here it is...

We started out by buying a van. We've never owned a van. Well, actually we did once. It lasted about five days. This time, I got my buddy Jim (mechanic guy) to go looking with me and we found an '83 Ford in Elk Grove Village. I plunked down $1500 and we were halfway set. Our roadie, Richard, flew into Midway airport from Oakland three days before the start of the tour. He built a loft and took care of a few minor mechanical details and we were ready to roll.

Now, before we left, we had taken care of all the bullshit details that we usually forget about. Like we actually took the time to go over what we wanted out of the shows with promoters. To begin with, we sent out a contract type thing which said that we wanted all-ages shows with a reasonable door price and all that kinda stuff. In capital letters, we stated our need for stage monitors. THERE MUST BE STAGE MONITORS. IF THERE ARE NO STAGE MONITORS, WE WON'T PLAY!!!! We made it crystal clear. We explained the reasons (with no stage monitors, you can't hear yourself sing, and if you sing incorrectly as I do, you lose your voice quickly). We left no doubt as to our position on monitors. Naturally, when we showed up in Flint, Michigan for the first gig, there were no stage monitors. Luckily, the promoter sent someone down the street to get some.

We met up with Ben Hamper in Flint. Hamper's a slightly pudgy, balding guy whom I've written about here several times. He was to join us in New York for a week of the tour. The Detroit Free Press wanted him to write an article about his touring experiences, and he was going to write about it for his new book as well. I was doing an interview outside in sub-zero temperatures when Hamper showed up nursing a beer. This was to be a common sight in days to come.

The gig went well as they generally do, and afterwards we headed out for London. The concept here, by the way, was that we'd do most of our driving at night, not only because there's no traffic, but also 'cause it's a real drag to drive all day and then end up sitting a club waiting to play when what you really wanna do is curl up in the sleeping bag and dream about more interesting places.

We were met by Mike Todd at his apartment door. Mike is a typical Canadian; forever parrying against imagined slights from Americans, ever vigilant and ready to defend the honor of his country. I've known him for a couple of years 'cause he comes down to Chicago about every other time we play. He set up the London show for us and it was obvious he was nervous; it was his first show.

Upon entering his apartment (paid for by the Canadian government), we were served tea and given some cool Canadian records (TEENAGE HEAD, FORGOTTEN REBELS, DURANGO 95). Sleep came quickly. The next day, Vapid and I walked down to Tim Horton's with Mike. Tim Horton was apparently a famous hockey player who got hit in the head with a puck or something and died an early death. As a result, there is a chain of donut shops in his name stretching across Canada like beacons in the night. In fact, driving into London, I noticed that there is a donut shop roughly every fifty yards or so (this part is NOT exaggeration). I still haven't figured out why.

We ended up wandering around thrift shops before the gig and I found a great book called "The Techniques Of Sex" written in the thirties. I figured I could brush up on my fucking if I ran out of reading material at any point.

The gig came off incredibly well. We had a big crowd and after some asshole decided to bash people around and I stopped the song to tell him "GET THE FUCK OUT!" the crowd swarmed around the lousy creep and tossed him. Excellent. The money was good and Mike even made a few bucks. Not bad for a first gig, and it enabled him to join us on the rest of the Canadian odyssey. Unfortunately, we couldn't leave that night because of the BLIZZARD OF THE CENTURY!!! Instead, we went back to Mike's for tea and I fell asleep on the couch early.

The next morning, I awoke before the others and walked down to Tim Horton's in the sub-zero. I ordered a coffee and some donuts for my comrades. The place was filled with lumberjack-looking bastards. And of course, a cop. Some things are universal. The cop was being lectured by an old person who appeared to be a woman. I got a paper and tried to concentrate on spring training news while she prattled on to the obviously uncomfortable man in blue. I turned to stretch and noticed a giant poster behind me with a painting of the man himself, Tim Horton, on it. I really wanted to read about Tim to find out what killed the poor guy 'cause up until that point, I had just been making up my own stories: He had been decapitated by a high sticking incident and his widow had taken the insurance money to start a donut shop chain, or he had been bladed from groin to chin by an overzealous opponent and only at the reading of the will was it discovered that he had squirreled away millions from salary and endorsements to insure that the orphans he secretly supported would have a successful business in the event of his untimely death. Unfortunately, I never got to read the true story about Tim Horton; I was too scared to approach the poster what with three boisterous rednecks sitting in front of it giving me suspicious looks. I guess the pro-America stuff on my jacket didn't help; Mike had warned me that the average Canadian doesn't hold the average American in very high regard.

We reached Toronto and Bruce's house with Mike Todd in tow. Mike had decided he was going to "stage goof", a term I hadn't heard prior to my visit north of the border. A stage goof is one who squats or sits in front of the stage in an attempt to protect the band from rambunctious audience members. And we got this service free of charge. Actually, it came in handy because when you're playing an instrument while singing, the potential for a busted tooth or split lip is high. Well anyway, we grabbed Bruce and headed out for dinner at a hippie veggie type place and then got to the club on time. The promoter wasn't on time. The place was filled with punks, none of whom had paid to get in. The people running the place were flipping out, having no idea what the door price was or how much of it they were getting. The resourceful Jughead stamped hands and took money (we decided the door would be 5 bucks) and that problem was dealt with. Then came the soundcheck, or I should say, after waiting around for a couple of hours, came the soundcheck. The promoter showed up after the door crisis claiming he had gotten lost. We didn't even live there and we hadn't gotten lost. Weirder yet, we had gotten directions from HIM! The monitors were shot and there was apparently a problem with the power. After a while, Richard noticed that the problem with the monitors was that the speakers were blown. Duh. It came as a surprise to the so-called soundman, who was busy setting a world's record for ass dragging. We decided to go ahead with the show anyway and played a quick set while the promoter moshed in the pit. After the show, the promoter asked me how I thought things went. I told him. He became defensive and shifty, refusing to take responsibility for any of the fuckups. I gave it to him some more. He avoided all responsibility some more. We left and did an interview in the van with a girl who of course

went over all the gory details with me. By the way, this promoter's name is Simon.

We went back to Bruce's house and I did a cameo with him for his new film *Super 8 1/2*. I won't get into details, suffice to say there was plenty of nudity and a little blood. We bailed out for Ottawa at 4:00 A.M.

Ottawa was kinda boring, but one cool thing happened: while we were setting up, I became slightly perturbed because my voice was now shot from singing through malfunctioning monitors the night before. I told the crowd, "Sorry about this, but some bonehead in Toronto named Simon...," and at this point I was drowned out by loud boos and hisses. Apparently, this crowd knew of young Simon and felt the same way about him that we did. It was kinda funny, trust me.

I was sorta sad to be leaving Canada because I had really enjoyed it. I mean, things are way too expensive there (including cigarettes, 5 to 6 bucks a pack for crying out loud) and their money rips really easily and stuff, but it was nice being in a different country, no matter how American it was.

We crossed the border with little difficulty and I was herky-jerking around on a back road trying to find the entrance to a gas station that was surrounded by enormous mounds of snow when we were pulled over. A second, then a third, then a fourth squad joined my tormenter. He walked up and asked for my license. I gave it to him. He asked me why I was farting around like an old lady on the road. I explained. He asked what we were doing up there. I explained. Then another cop came up and went through the whole thing with me again. Then another cop came up and went through the whole thing with me a third time. Great to be back in the U.S.A.

We made it to Cleveland in the morning and took a quick nap before heading over to the club. The show itself was a complete bore - one of those gigs where nobody in the crowd seems to know who the hell you are or what the hell you're doing. What really sucked was our minor run-in with the representative of some major label who wanted to use the big merchandise table to set up her display and hand out free tapes of shitbag bands to unsuspecting punks. We bitched and moaned about it and we finally got our table back. I suppose that the tapes are ok for recording over, but there's something about that kind of infiltration that just rubs me the wrong fucking way. Jesus Christ, I'm getting pissed off just sitting here writing about it. I mean, I don't give a fuck what those assholes wanna do on their time, but I don't much like them recruiting on MY time. I swear to god, the fucking leeches come out at every goddamm opportunity, don't they? Aaarghhh!

The drive the next morning to Connecticut is far too painful for me to write about now. Even mentioning it in passing brings on the cold sweats. Some other time. The show in New Britain was sort of ok I guess but it's CONNECTICUT for chrissakes. We headed for Jersey City and the comfort of the BORN AGAINST house that night. We were greeted at the door by a sleepy McPheeters and laid our weary heads to rest.

The gig that night was at a club called Maxwell's in Hoboken. Maxwell's is the hip place to play. Everyone I knew in New York was shocked to hear that we actually got booked there. So was I. It was great, of course. The door price was low, the sound system was great and we got free food.

Johnny Puke showed up with some goofy looking punk kid wanting to get him in on the list.

"John," I said, "I've already put a kajillion people on the list for you."

He looked sheepish. I relented. A Sub-Pop band called HAZEL opened for us. I got a kick out of that. Mykel showed up in the middle of the set but I can't write about him in my column. I'll have to save it for my love letters...

After the show, I discovered that the kid Puke had brought with him was the drummer in HELMET. The guys in my band are always holding back info like that from me; I think they worry that I may do something stupid to make their lives miserable. And I might've. I mean, this guy is in HELMET. MTV HELMET. Multi-million dollar marketing machine HELMET. The kid's loaded. Furthermore, I have every BLACK SABBATH album, so I'm not impressed by his band's schtick. Goddammit.

"Well," Jughead pointed out, "He bought some of our stuff." Big deal. I'm sure he's a nice guy, but for chrissakes, why is it that, to paraphrase Jersey guru Jim Testa, "The more money you make, the less you have to pay for things"? Oh ok, it's politics as usual. I'll shutup about it now.

The next day was Boston. We had picked up Hamper in New York, and somehow convinced McPheeters to go with us so we were at capacity vanwise. About an hour and a half outside Boston Sam decided he had to pee. We pulled over and he exited the van. Somebody suggested that we leave him behind. I think it was me.

"It would make a great tour story," said Richard. I agreed. I weighed the possibilities. It would indeed make a hilarious story, stranding poor little Sam in the middle of nowhere. But then, Sam would probably be angry. I know I would. But what the fuck, it wasn't me was it? And when we ran into him next we could say something witty like, "That's what happens to people who don't make before getting in the van." Too cruel. I took my finger off the trigger and waited for Sam.

We made it to the club on time (we were doing quite well in that respect) and discovered there were no stage monitors.

"Ok boys," I said. "Let's head out." The kids running the show looked panicked.

"What do you mean?" they asked.

"I mean," I said kindly, "That the last time we played without monitors my voice was shot for three days, so we're not playing."

The boys explained that THEY didn't set up the show and that the guy who did was called out of state on an emergency. It didn't move me. They left and got monitors. While they were gone, we were served an excellent falafel meal - we were playing the Middle East Cafe. I also found out that the promoter's "family emergency" was a twenty band straight edge fest in Ohio. I grabbed the house booking agent and asserted the fact that the absent promoter wouldn't get a dime. He wholeheartedly agreed with me and apologized for the fuckups.

The show went ok, though it was so crowded I didn't get to see the Queers, who were also playing with us in Philly the next day. After the show, we were paid and the guy handling the money set aside $100 for the promoter. I flipped out, I'll admit it. I started yelling. I insisted that the two kids who took the show over should make some money, as well as the other bands. He looked shocked.

"Here," he said, thrusting a twenty at me, "You guys were really good."

I snatched the twenty and continued my diatribe without missing a beat. I followed him and watched him hand over money to the other bands. Later, Juggy told me that the two kids were worrying aloud about the physical damage they were going to face at the hands of the imbecile promoter. Sorry, guys, but that prick didn't deserve real American money. Maybe a falafel ball.

Philadelphia. Black Hole Productions. South street. This is a great town and someday I'll get more than just a glance at it. The show was packed. The Queers smoked mightily. A photographer from Hamper's newspaper showed up as the show was ending and started snapping photos of him outside the club. The punks were confused. What was this chubby old fart doing getting his picture taken in front of the club? Ben looked kinda embarrassed. I felt for him, but I guess it comes with the territory. Then the photographer made us all cram into the van so she could shoot more photos. Ridiculous. Then an interview with a local fanzine, instructions to Vapid and Hamper not to get lost on their night on the town and off to another house, another floor, another sleepless night. My, that was almost poetic, wasn't it?

Hamper and Vapid had somehow lost the bondage performer whose house they were going to stay at and, in a drunken stupor, had called the promoter who had driven them to a Ramada. I called Vapid at seven in the A.M.

"RISE AND SHINE SOLDIER," I screamed into the mouthpiece. "IT'S 0700 PUNK, AND I WANT YOUR SCURVY ASS OUT OF BED AND AT ATTENTION IN TWENTY MINUTES!!!" Vapid groaned. "DO YOU HEAR ME MAGGOT??? MOVE IT MOVE IT MOVE IT!!!!!"

"Alright," he grunted. We showed up at the Ramada and dragged the two pathetic slobs into the van. They looked awful.

"We ate a huge platter of burritos last night," said Hamper. "And then we drank all that beer... I've had the shits all morning."

"NO TIME FOR WHINING, GRUNTS," I informed them. I was really enjoying the military angle, it suited me perfectly. But seeing as how their pale faces looked as though they would crack and crumble at any moment, I let up.

Baltimore was a mess. The Sid Vicious/ anarchist crew showed up drinking and of course, acting completely stupid. One of them ended up passed out in a corner on a pile of broken lumber. I walked over to his two friends who were standing there looking helpless.

"Why don't you get him out of here?," I asked.

"He's really drunk," one of them answered.

"Obviously. Why don't you bring him home."

"Oh, he's really fucked up."

"I know that. Why don't you pick him up at least, maybe bring him over to that couch."

"He's really fucked up."

Well, that was a good sign. BORN AGAINST showed up late, as is their trademark, so we played second. Two seconds into the first song, Sid Jr. spit a mouthful of beer at me.

"Hold on, hold on," I said. The dick had slinked off. "Would somebody ask that fuck to come back here?"

He did. "Why don't you come up on stage and tell everyone why you spit beer at me," I asked.

He came up on stage and grabbed the backup mike. "'Cause I'm a stupid drunk," he said. I agreed and instructed him to go study for his S.A.T.'s.

About halfway through the set, the anarchist/Sid crew decided to toss people into the action, even if it meant grabbing a girl around the neck and throwing her to the ground. Nobody did anything. God knows why, they looked like a bunch of pussies to me. Finally, right at the end of the set, the kid who had been passed out gobbed on me. I put my guitar down and asked him if he'd like to do it again now that I wasn't defenseless. He couldn't or wouldn't speak. His friend did all the talking for him. I couldn't communicate with the moron and his buddy F. Lee Bailey wouldn't shutup. I asked the crowd if they would like to escort the gentlemen out. They didn't want to. That was the end of that.

Later, I saw the boneheads on the street and invited them to spit on me again. We were outnumbered about twenty to five (at this point, Hamper didn't count; he was off behind the van worrying and taking notes) but the medication I was on for the tour had not only lowered my sex drive (which was actually a blessing), it had made me kinda surly as well. What ended up happening was nothing. Richard and I talked to them and by the end of it, we had basically convinced the ones who stayed around that we were right about everything and they were wrong. It was fun.

We had a nice big spaghetti dinner at Brooks' mother's house that night and in the morning, we headed for Norfolk, which was so boring that I have absolutely nothing to say about it. Some kinda neat stuff happened in Inman, SC, including a visit to a junkyard straight out of *Dukes Of Hazard* and a gig in a day care center, but I'm running low on space. Better if I tell you about the Charlotte gig at which Hamper got hit on by some crazy backwoods wildebeaste after the show. We left with Hamper and Vapid cackling madly. The problem was, they were drunk and it soon became annoying. Then Hamper started whining about our late night drive to Columbia. And he kept on. Finally, we pulled over to make a phone call and Hamper grew bold with his slurred comments.

"Alright Hamper," I said. "Step outside. I'm gonna knock your dick in the dirt."

He started to step out of the van. I did a double take.

"Look Ben," I said, trying desperately to think of cool tough guy cliches, "You're drunk. I'll knock you into next week. I'll kick your tired old ass in a New York minute."

"Fuck it," he said. "I'll get in a coupla shots."

"Get back in the van, Hamper," I told him. We ended up stopping at an Econolodge halfway there. Hamper paid. Things have a way of working out.

I think Hamper had fun in a weird way, the kinda way where you think about how fun it was once you're back home, but when you're actually there, you're wishing you were anywhere else. He was a good guy to have around, and I can't wait to see what awful things he has to say about us.

Columbia was ok. Charleston was cool, especially running into Daryl and Derelict from BAZOOKA JOE (remember them?). Funny, 'cause I had been thinking about them that day, wondering if they'd gone into real estate and had babies or something. Nope, they just haven't been able to find a drummer. Shit. The club was called WANK and it was great. Play there when you tour, you won't regret it. The soundman even let me play my Mozart through the speakers instead of the usual punk shit.

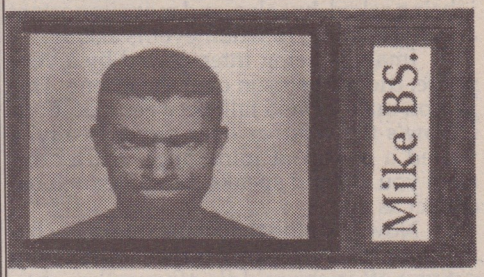
Atlanta was great. Dan and Dave Punk put us up and took us around. PINK LINCOLNS played and sounded better than ever. Iggy from Scam showed up and looked sullen. We found a great diner and gave a ride to a deaf hitchhiker who indicated where she was going by grunting and making interesting hand signals.

Bloomington, IN was okay, but to be honest, I was more interested in getting back home than playing a show.

NEXT MONTH: PART 2 of the tour diary in which we find big trouble in Memphis, Austin, Phoenix and San Jose, decide once and for all that the west coast really isn't worth a shit, win fifty bucks from border to border in Nevada, assimilate THE QUEERS into our travelling circus and meet the infamous Felix Von Havoc in the flesh.

Details on most of this crap will be in Panic Button #7, along with a tour diary from Joe King Queer, some comments from Ben Hamper, cartoons by B-Face and my usual ramblings about tour. I hope it will be out in July, but I'll let you know. DON'T send me money now or I'll spend it and you'll be angry.

Also, anyone who took pictures or shot videos on tour, please send them. I need them. Also, show reviews that can assist or contradict our version of facts, interviews, etc. will all be credited and appreciated, plus I'll send you a copy of the fanzine. John Foster from New York, I need your address so I can send you a copy of #6. You can reach me at P.O. Box 62/ Prospect Hts. IL 60070.



As if reading conventional news sources wasn't annoying enough, all these surveys and statistics starting to weasel their way into seemingly everything that attempts to call itself a 'news article' are exceptionally bothersome.

It seems that as soon as anything happens anywhere, reporters or editors or whomever get the idea that they should call and interview 1000 random individuals to see how they feel about it.

Maybe they feel that they're hearing some holy voices of validation that will relinquish them from having to make any independent thought on the subject. Maybe they just need others words to back up their own to give them more weight. Could be lots of reasons, but whatever the motive, 'news' has turned into more of a farce, more of a pandering popularity game, than it ever was.

As to the content of the surveys themselves, questions can be easily skewed in many ways, both intentionally and non-intentionally.

Questions can be worded in certain ways, following the first path of intentionally biased surveys, so that when one is faced with the question they're already placed on a particular line of thinking. An example of this might be, "Are you for or against homosexuals being granted special rights?" This is skewed because the term "special rights" covers, to some people, virtually any laws on the books mentioning homosexuals that are not negative (like Sodomy Laws). It is a buzzword brought up by those politically conservative to try and deflect rational conversation concerning the issue of gay, lesbian and bisexual civil rights. If this is a yes or no question, you lose either way. An "Against" response and you're listed as being against civil rights for homosexuals. A "For" response makes you out to be soliciting for "special rights", likely to make the next editorial page of some local newspaper. "See, this survey shows they just want special rights, just like I heard." You can't win. It's because you're forced to play on their courts.

There are subtle forms of behavior and verbal cues the interviewer can use to help move responses in certain directions while still thinking that they retain their integrity. These include tone of voice, emphasis on certain words, and length of time one is allotted to answer a particular question. The interviewer may come across as friendlier after hearing a response they agree with,

curter after one with which they do not.

In this respect, we must work under the basic assumption that the person being interviewed is responding not only to what is being asked, but also, and more important and frightening, to whomever is asking.

Imagine being interviewed by a very polite, friendly person over the phone. This person makes small talk between questions ("How's the weather over there? Really? I visited a cousin of mine once, not too far from you...") and speaks the same regional dialect as you.

Now imagine that same interview being done by someone who was rude, who cut you off in the middle of your thoughts, who spoke with a Southern twang while you're French-Canadian, who seemed uninterested in the survey. Faced with the exact same questions in both cases, can you say that you would give the exact same answers. If so, I think that you would be the exception. Try this with any two friends, on any subject.

Face-to-face interviews are another story entirely. What the person looks like, how they're dressed, their hair, how tall or short they are, skin color, gender, socio- economic background-all of these things can influence how one answers because they help one determine one's position in relation to the other person. Body language, which varies from region to region and country to country, can certainly be a factor. In certain parts of the world, people stand pretty close together when they talk, while in other parts this is taken as a sign of intrusion. Whether one truly feels an empathetic, or trusting, rapport with the one interviewing can have a great deal to do with the answers to the questions poised.

Even getting beyond the above points, the intentional or non-intentional misrepresentation of the questions, one must ask one's self: Who is being interviewed in the first place? Can 1000 people, or 5000, truly represent the patchwork quality of the US, where different ethnic backgrounds form self- enclosed niches; where the population density and distribution are chaotic and ever changing; where the difference in standard of living is so different between peoples who live within a few miles of each other; where regional constitutions and concerns are so varied?

Who is in this mythic "random sampling"? Have we met them? Are they us?

No. They're not "us". They're the newest fad, the newest ploy, the way to get the most numbers out to the most people in the shortest time. They garner support because they make one feel that one is justified in one's opinions, because they're shared by so many. Strength in numbers. Value in numbers. Validity in numbers.

Numbers used to make a point. And for no other reason.

Tack-on-an-End-Note-or-two: -Norway is, supposedly, soon to become the second country with "legal" (state- recognized) Gay and Lesbian marriage. The first, and current only, is Denmark. Any information on laws like this or sodomy laws anywhere is greatly appreciated. -If my column was called "Fuck Mike Bullshit" would more people read it? -Spitbrother, a German label, has released the 2nd (ego.) 7"EP. -CB is my monthly zine. An issue or two are free for a stamp, SASE or IRC. My address is: Mike BS. East Wind Community. Tecumseh, MO 65760. USA.

Did you ever notice how often intelligence and appetite are not in sync? How often that which you want worst is that which is worst for you? Alienation is like that.

I live and work at Telegraph and Durant in Berkeley, California. If you're not familiar with the area, Telegraph Avenue is Berkeley's slightly more political answer to Haight Street in San Francisco. You know, hub of the 60's drug culture, site of historic acts of protest, one time stomping grounds of the almighty Huey P. Newton, and in the 1990's... chic'est of the chic spot's to shed one's mind.

On these two streets the most fly by night, here today gone tomorrow, "No I was never into that" fads, the most superficial and sure to pass, hipper than hip trends of the day find full purchase. The most common being this teenage, hard to discriminate between hippie/hardcore hybrid mass of individuals who stare blankly into the eyes of reality as well as both positive and negative social progress and say..."nah". These fuckers will ramble you some great gibberish about how Einstein hasn't been any good live since the Relativity Tour. Running a close second are the oceans of skaters, hip-hop kids, and out and out Cypress Hill/House of Pain wannabees who make up the beyond baggy "One size/one pair fits all of us at once" fashionably pro-pot militia which cluster at the street corners diligently performing their duties as a living, breathing photo opportunity. True alternative culture. Burp.

Sprinkle the remainder of the population with a few of your garden variety peace punks, gangster kids from the Oakland and S.F. projects, you've pretty much got the sidewalk population covered as far as young people go.

Step off the sidewalk on either side of the bay once daylight dies and you're in the cafes. On Haight Street in particular... you're in the bars. To the spasticly compulsive first sober son of an alcoholic bloodline it seems like the selling of the sweat off Satan's testicles is what keeps the economy afloat after 8p.m.

At a time in my life when I've had to accept that internal reconstruction/self containment is an absolute necessity this place fits me like a three fingered glove, a one legged pair of pants. It's tasty like a limestone sundae but I know you couldn't pay me to leave. Anyone for a tall cool glass of facial hair?

These streets are alive with an overabundance of gorgeous men (strike that, gorgeous boys, they're definitely boys) and gorgeous women both taking me to mental extremes. The sexual meat market is in full swing causing me prudish disdain and absolute wanting within the space of seconds.

Amidst all the asses, all the acid, all the apparel as purposeful as a one toothed comb - I am on fire. Alfalfa in an armored car. Principled, untainted, armored by experience but desperately wanting out amongst the masses, out amongst imitation intimates, out amongst it all. Wanting just to feel and be felt, to touch and be touched. Get out from behind this spartanly individualistic, suburban Batman wacko I've become. Do a little dance, make a little love, fuck 'Dan' tonight.

Did you ever notice how often intelligence and appetite are not in sync? How often that which you want worst is that which is worst for you? Alienation is like that.

Take care... "Senzaman wazzyneeds!"

Meaningless Observations

BETH JOHNSTON

Why is it that female expressions of anger are condemned in knee-jerk haste by the same people who revere anger exhibited by any other group?

The Riot Grrrl movement, especially the band Bikini Kill, has shouldered some harsh judgment and criticism my both the mainstream and underground press lately. They've been abused and misinterpreted to such a point that they don't even think it's worth it to refute the comments or to set the record straight in their own defense. The most irritating thing about the whole ordeal is that they've been judged twice as stringently in their own scene as anywhere else. Why is that? Haven't we all experienced enough ostracism already as punks to make us more tolerant or understanding of other scenesters' views and actions?

Anger is a funny thing. When guys express anger, it's somehow a tribute to their manhood and maleness. But any girl's exhibition of rage is summed up as wrong. Bitchy. Inappropriate. Over-reaction. I have a feeling that female rage scares the shit out of guys because it gives them a glimpse of the innate power in women and the potential we hold.

A fine example of that is how Kathleen from Bikini Kill has been drawn and quartered over her behavior at shows. Is anything she says or does so outrageous or harmful that she deserves the criticism she gets? Fugazi makes statements at shows also to try to educate and enlighten the audience

on crucial issues. It's the same kind of action, quite noble, I might add, but the reactions are so opposite. And bands like the Dwarves sell themselves with misogynist lyrics disguised as shock value. Why the double-handed treatment?

It's bullshit for people to get offended by one, but let the other slide. And it's this very type of duality that probably fuels the Riot Grrrls' anger. If so, I applaud them. There's a wealth of power and freedom in female anger and it needs to be harnessed and used to provoke change. I suspect their movement isn't based on anger, though. Their focal point seems to be about girl power and female unity, while at the same time, there's so much to be pissed off about. Women are still fighting battles we thought the womens' movement claimed years ago, thanks to the backlash against womens' rights.

But the most important idea that people fail to see about them is that prowoman doesn't equal anti-man. I think guys in particular make that assumption because our society is steeped in either/or, for/against thought patterns. And that same logic has continually been used to undermine the integrity of feminism in general. There's more wrong in that than in womens' struggling to be treated equally.

I can't speak for Riot Grrrl because I don't want to add to the harm that's been done. But I can offer my own rage as an example and interpretation. Being female in this world sucks. That goes without saying. I'm sick of this dick-for-brains (thanks for the phrase, Lali) attitude that pervades every segment of this society, including our own counter-culture. And no, I don't hate men. I hate being treated as a half-human because I don't have a dick. Like that's some standard for judgment. And even though punk's been around for going on 20 years, we still act out the tendencies and shortsightedness that we loathe about the mainstream. Women in the scene are still treated as interlopers and critiqued with a harsher set of standards. Many of the bands and lots of the audiences still act as though womens' presence is supposed to be minimal. Like we have no place in bands or at shows. Like the bands are playing only for the guys in the audience, giving them a soundtrack for their ritual dance of malehood or something. What a crock.

What happened to me at a show last month shouldn't still be happening. I went to see a popular local band play, and the audience was about evenly split between girls and guys. Not long after the headlining band started their set, a few jock kids and asshole marines made a crude, Lollapaloser interpretation of a pit. It looked more like tackle football. They ran into me and some girls, and we weren't even standing up front. Everyone quickly moved back, leaving the goons with a wide open space that would have been a great place for about 30 people to stand and enjoy the show. Most everyone was standing around, looking uncomfortable, and the show sponsors got alarmed at the scuffling. I got brave and stopped the marines (what were they doing there anyway?) and told them to knock it off. Somebody had to do it. Everyone else was too intimidated to tell them the show could be cancelled if they didn't calm down. But it made no sense to them that they were keeping people from having a good time. They couldn't comprehend that their sad, mainstream attempts at moshing didn't even go with the music. They didn't care that their football match could get the show stopped. But they went nuts and wanted to fight me because as a woman, I didn't have the "right to say anything about what they were doing.

I wonder how they would have reacted if some guy had told them to cut it out. I'm sure I embarrassed the shit out of them, because the indignance and viciousness of their response seemed more like an attempt to redeem their dented egos in front of all the people watching and listening. They were crushed that a girl(!) had jumped in their shit. I almost got my ass beat that night, not because I was wrong, but because I was a female stepping over some sacred male boundary. Sure. As if I didn't belong there. My husband was playing in the goddamned band. I, like several other girls, have supported that band from the start. Every show. Just like I've been supporting bands and going to shows for years. I'd never seen either of those marines at any other shows, yet they responded like I was out of place in trying to tell them the deal. Like they belonged there more than I did. Why? Because they have balls and I don't? That's bullshit.

As women, we get crap like this every day. Guys, just like those marines, tell us we don't belong. I don't know how many times I've been criticized by some macho, insecure guy who's threatened by female involvement in the scene. But not only do they tell us we have no business there, or we can't mosh it up because we're not "hard" enough to understand a male custom, they stoop to attacking our character or our looks to shame us into leaving. How many guys are ever told they don't belong? Very seldom, and that's why they can't comprehend Riot Grrls or female rage.

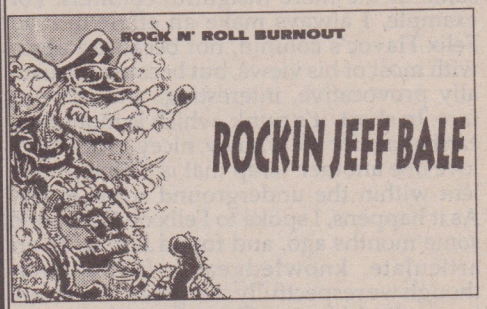
Men have never been ostracized in any segment of society, yet we're still treated as foreigners or objects or property, even in a scene that was founded on going against the grain. Maybe the female potential for rage and power threatens men. That's their problem, but they place unnecessary blame on women to deflect responsibility from themselves. They want to talk only about how our anger affects them, not how their treatment of us justifies and causes that anger.

Do guys really criticize Kathleen for her anti-male speeches and the Riot Grrrls for "separatism" because it's wrong, or it treads on their male egos too hard? How many guys go to Bikini Kill shows in hopes that Kathleen will show her tits, or because they really love the music? Do they get self-righteously defensive at her "every guy is a potential date-rapist" line because they're offended at being stereotyped, or because deep down inside, they know she's right? I think they get offended because they think the world is at their feet simply because they have a dick, and they can't bear the thought of not automatically being included. Men are raised to believe the world works only for them. It doesn't seem to occur to them that we deserve the same options and opportunities.

I wonder about anyone who has problems with Riot Grrrl or feminism in general. What's so fucking threatening about womens' being treated equally? What's so threatening about girls uniting as allies instead of seeing each other as enemies to compete with for male approval and acceptance?

Anger is the stepping-off point that turns thought into action. Revolutions begin when people cross that line and leave the fear that once constricted them behind. In that sense, Riot Grrrl anger is both valid and appropriate. It's pretty silly for a group that was founded on anger and rebellion against the norm to condemn another group for exhibiting it now. Anger isn't a male-only pinnacle that's out of female reach. I firmly believe men would act the same way if the situations and society were reversed.

We can't dismiss a whole group's validity and condemn people for standing up for themselves. Riot Grrrl can't be written off as just an angry group of rebellious, man-hating girls. Female unity is something we all stand to benefit from.



EXISTENCE, PROFANE AND OTHERWISE

Judging from recent letters to this magazine, there seems to be some sort of general perception that we've been regularly engaged in bashing anarcho-punks and **Profane Existence** herein. I can't speak for anyone else, but the cartoon satirizing **PE** that I reprinted in my column a few issues ago and my sporadic attacks on those dopey, anti-freedom "anarchists" who do nothing more than regurgitate a bunch of P.C. slogans should not be misinterpreted. Unlike some of the "progressive" state worshippers around here, I share the deep-seated hostility toward political authoritarianism—and the national security states which nowadays embody it—that is characteristic of all genuine anarchists. Indeed, I used to consider myself an anarchist before my innate individualism rebelled against its inherently oppressive collectivist aspects and pushed me toward a libertarian position. But unlike all too many anarcho-punks, past and present, I am not at all attracted to apocalyptic revolutionary fantasies and I recognize that not all states are equally authoritarian and repressive. In response to popular pressure, political leaders in bourgeois democracies can sometimes be constrained, at least temporarily, to use the power at their dis-

posal to help redress grievances and mitigate social problems. As Winston Churchill once sardonically observed, democracies are the worst political systems ever devised—except for all the others. Only a person incapable of making basic analytical distinctions would be foolish enough to equate them with, say, right- and left-wing dictatorships. One need not have any illusions about the authoritarian aspects of modern bourgeois states to acknowledge that in general they permit far more freedom of expression and action than other types of "really-existing" political systems. If they didn't, all of you bad-ass anarcho-punks would have to go underground and operate clandestinely. You wouldn't be able to walk around and shock squares with your green mohawks and boom boxes blaring out CRASS, because you couldn't afford to draw undue attention to yourselves. Know what I mean?

As far as **PE** is concerned, I try to separate the chaff from the wheat, as I try to do with everything I read. The self-righteousness, the endless moralistic hand-wringing about social injustices and state crimes (whether real or imagined), and the intolerant P.C. rants therein either make me soporific or nauseous, but like Mykel I enjoy some of the more insightful columns. For example, I always make an effort to read Felix Havoc's column, not because I agree with most of his views, but because it's usually provocative, interesting, and in your face. In short, it's punk, which is more than can be said for the whiney, nicey-nicey "let's love one another" crap that is all too prevalent within the underground scene today. As it happens, I spoke to Felix on the phone some months ago, and found him to be an articulate, knowledgeable fellow even though we respectfully disagreed about various political issues. It may seem strange to some of you fanatics out there who see everything in black-and-white terms and consider anyone who doesn't follow your party line to be "the enemy", but some of us actually enjoy exchanging information and debating with people we don't agree with. It's the best way I know to learn something new and subject one's own ideas and belief systems to a challenge, which, I suppose, is why most people prefer to preach to the converted and interact only with people who share their own views.

I'm not trying to be presumptuous—after all, who the fuck am I?—but if I had any advice to give some of the people at **PE**, it would be this: develop a sense of humor and recognize that the world doesn't really revolve around the struggle between those who are inherently evil and those who are inherently good. As I've said before, most of the barbarities in recent human history have been committed by fanatically moralistic minorities who sought to impose their utopian vision of collective "goodness" on everyone else. In the real world there is no black and white—there are only shades of gray, even though some are surely darker than others. Historically, most revolutions have produced more human misery than the systems they've replaced, which ought to tell you something. In short, as long as anti-freedom anarchists claim to have "the" answer to all our problems, and feel that it is their moral duty to silence or suppress those of us who disagree with them, I'm going to consider them to be among the authoritarian forces that need to be opposed. It isn't the intelligent, freedom-loving anarchists that I have a beef with—except maybe the hippy-dippy types who wear patchouli oil and eat grass—but rather the authoritarian P.C. "anarchists" who cannot tolerate dissent from their particular "line". Ask yourselves which category you fall into.

Finally, I'm anxiously anticipating the shrieks of outrage from the inveterate NIRVANA- and L7-bashers now that their big underground heroes GREEN DAY have signed to Warner Brothers. Personally, I couldn't give a damn, but I wonder how DIY purists like Larry are going to be able to look at themselves in the mirror every morning. The shame of it all! Maybe Warner Brothers will sweeten the humiliation by offering a percentage of GREEN DAY's forthcoming sales to Lookout. Enquiring minds want to know!

FOR THOSE ABOUT TO PUNK OUT, I SALUTE YOU

This month I've got quite a few records to review. First up is the new THANKLESS DOGS 45, which essentially reprises all the appealing features of their debut. "Time to Say" exhibits the songwriting quality and a basic structure very similar to those of "Yesterday is Gone" (in the same way that "All Day and All of the Night" recycled all of the cool features of "You Really Got Me"), while the flip is another classic mid-tempo punker. A second big winner. Also in the authentic p-rock vein is an EP by the CANDY SNATCHERS from Virginia. It takes a couple of listens to become accustomed to the peculiar lead vocals, which sound like they were produced by an unholy combination of Danzig, Biafra, and the singer from OINGO BOINGO, but the music itself is the sort of raw, satirical garage punk that never fails to appeal to me. They've got an off-color sense of humor, and if you don't appreciate it, fuck you. Then there's a belligerent EP by a bunch of Canucks called BAD LUCK #13. This record's also loaded down with nasty funnypunk lyrics (satirizing ex-teenage rebels, ass-kissing in the music biz, etc.), raunchy guitars, and general primitiveness. Nothing truly novel or earth-shattering here, but so fucking what? I should also mention CAPTAIN 9's & THE KNICKERBOCKER TRIO's **Hot Rails to Hell** EP. "Sleep till Noon" is almost a classic, what with its basic guitar riffs, melodic hooks, and sardonic theme (which happens to correspond to my own daily schedule), and "Gotta Find a Girl" isn't far behind. The other two cuts are also garagey punkers, in this case with a slight rockabilly feel. METAL MIKE (ex-SAMOANS) has put out two EP-length CDs (with the help of current and former GARGOYLE gals), which is itself kind of annoying since aside from convenience the best thing about CDs is the fact that you can stick 35 songs on 'em for the same price. In any event, both of these releases feature the characteristic MIKE garage punk approach, and contain originals and punkier versions of old material (by, e.g., the KINKS, SWEET, and the NERVEBREAKERS). The best of the two is **Ted Nugent is Not My Dad**, since the songs thereon are more spirited in their delivery. "South of Modesto" is a definite classic, and "Night of the Long Knives" rocks pretty hard. **My Girlfriend is a Rock** is generally more restrained, not to say lackluster. But both CDs have covers by LOBO, a schmalz rocker from the early 70s whose qualities Mike and I are alone able to appreciate. Mike insisted that I mention that he thinks GREEN DAY "are the greatest rock band since the BEATLES". The poor deluded fellow. All those years of accounting have finally pushed him over the edge.

Recently, I belatedly discovered the true value of the DEVIL DOGS. I'd seen them once and didn't appreciate them as much as Bruce Roehrs and the rest of the drunk punk contingent here at **MRR** thought I would. Bruce told me it was because I wasn't sufficiently inebriated, so the next time I remedied that situation and was able to get totally behind the DOGS' punk n'roll program. Not only was the music totally rockin', but you've got to love it when a 20-something guitarist from Joisey dedicates various songs to the "kids" in the audience, many of whom are older than he is. Ah, the wonders of rock n'roll! In any event, I got a copy of their **30 Sizzling Slabs** CD, which collects stuff from a number of previous vinyl releases, and it definitely kicks ass. Songs like "Don't Do it to Yourself", "North Shore Bitch", "Get in Line", "Hosebag", and "Gimme that Girl" have a stripped-down sound and manage to combine the best of snotty 60s and 70s punk into a heady brew guaranteed to make you jump or stumble around in a blurry haze. Even better, it'll offend all the P.C. wusses. Before I leave the garage, I should also mention the PANTY BOY EP from Belgium. This one has two slow, grinding things which you'd have to be on the verge of passing out to fully appreciate, but "I'm a Millionaire" and especially "Panty Song" pick up the pace a bit, in the process becoming trashy, lo-fi punkers. Finally, there's a Chicago-area compilation EP called **Under the Influence Again?**, in which three bands provide more or less punked-out covers of songs by—yecchh!—the SMITHS (AMYGDALA), which doesn't really appeal to me, probably because I hate the original; JIMI HENDRIX (TUBESTEAK), which is kind of interesting; and the WEIRDOS (the GREY SPIKES), which is fuckin' great and makes the whole thing worth buying.

On the pop front this month, a must-buy is the TRASH BRATS EP. These guys from Michigan look like glam rockers, but don't let that discourage you because the two cuts on the B-side are rousing pop punk anthems. Both "Dear Abby" and "I Wanna Be in Cartoons" have irresistible hooks of the type that GREEN DAY only wish they could produce, and the guitars have plenty of firepower. In the same vein are the purple-haired ZEROS, formerly the indie-level DOUBLE-O ZEROS, who now have a CD out on a major label called **4...3...2...1**. Half of

the material on here is pretty much worthless corporate rock filler, but the rest of the songs (e.g., "Oh Yeah", "Sticky Sweet Girls" [!], "Death Rock Girl") are catchy, guitar-heavy, uptempo pop numbers which I think are super. The MUFFS new single on Sympathy is also a winner. "Big Mouth" is chock full of hooks, distorto-punk guitars, and Kim's snotty vocals, and the flip is a good cover of an old SAINTS chestnut. Ain't nothin' weak about it, chumps. There are even a couple of Lookout releases that I'm happy to recommend this month. First and foremost is the new QUEERS album, **Love Songs for the Retarded**. Like their last LP, this one is filled with a mixture of snot-nosed punkers and surf-influenced popsters with equally humorous and obnoxious themes. My personal faves are the former, such as "You're Tripping", "Night of the Livid Queers", and "Monster Zero", but I like every track and can certainly identify with the nose-thumbing lyrics. As Joe King himself recognized, "I Hate Everything" is destined to rank right up there among my theme songs (along with "I'm Against It" by the RAMONES and FEAR's "I Don't Care about You"). Then again, other tracks like "Fuck This World" and "I Can't Stand You" could also be theme songs of mine. Nice loud guitars, too. It's hard to imagine any so-called punk not liking this album. As for the new SCREECHING WEASEL LP, I was very impressed by the fact that it had a much heavier guitar sound than the band's previous releases. The first three songs on the first side are all terrific, as are a couple of others. But I tend to agree with Ben that in general the songwriting on **Wiggle** isn't up to the high standards set by earlier SW releases, such as **My Brain Hurts**. Next time around all they have to do is combine those heavier guitars with the higher quality songwriting, and they could well end up producing one of the best pop-punk albums ever. Next up, the B-side of the new PARASITES 45 is undoubtedly the best thing they've released in some time. It's a cover of the old LAW song, "Reason for Treason", and all by itself it makes this sucker worth getting. The flip has that vague college radio sound which has recently served to alienate me from this band.

Moving into the realm of Oi Oi music—which has always been one of my favorite punk subgenres—I've run across two damn good 7"ers this month. One is a killer 45 by France's WEST SIDE BOYS, both sides of which are filled with the kind of classic singalong choruses and hard-edged melody lines that French Oi and "skunk" bands were once famous for. This one's kind of a classic, so pick it up before all 700 copies are sold out. There's also a 3-song EP by Japan's BAD VULTURES, which compiles some of their tracks from previous releases. The vocals seem a bit strained, and "Gang Up" takes a while to get going before assuming an anthemic quality, but these jokers have a nice heavy sound and the trademark soccer-style choruses. The songs here made me raise my fist and stomp my foot (though obviously not on someone's head), which is surely a good sign.

Other stuff: BONEYARD 45—noisy and aggressive, psychotic vocals, music that leans toward artsy damage. COMRADE BANE 45—garage rock, PAT BENATAR-style vocals, slow-to-fast tempo shifts. CIRCUS TENTS EP—snotty attitudes, satirical lyrics, thrashy music; "Sick of You" stands above the pack.

If you want your obnoxio-punk records and CDs reviewed in this column, send an extra copy to **MRR**.

I'm readier than a thirty year old virgin. I'm going to the Great Washington Homomarch. This column's half written though, before I even get on the bus.

This is the world's only protest march with more mustaches on the marchers than on the cops. That'll be my first line. Then I'll write *They should serve twat juice as a calorie booster for all those kids in Somalia. No dying of starvation then. Look at what it's done for the lezzies.* The drag queens and the leather boys. The sequence dresses and the musclemen. Maybe even some homopunks. Why bother going at all? I know just what it'll be like. I'm wrong.

I take the bus from New York to DC. My t-shirt the occasion: A quote from Frank Perdue, "It takes a tough man to make a tender chicken."

The march organizers suggested "Peter Pan" lines. I thought it was a joke (something to do with "Tinkerbell.") But they really exist— and they're cheaper than Greyhound.

I leave Friday, two days before the march. ARTLESS is playing a benefit Saturday night. There's a Bisexual Conference during the day, Saturday. I want it all.

At the normally black and bum filled bus station, a crew of cheery whiteboys (and some girls) waits at the Peter Pan gate. A skinny boy with his blond hair buzzed at the side, holds a picnic basket. Next to him is an overweight guy with a crewcut and a single subtle earring. No one screams. No one shouts PU-LEEZE MARY! There're no drag queens.

The bus normally makes a few stops in Maryland before it gets to DC. Today they run two busses. One local. One for us.

Inside the bus, video screens hang on either side above the seats.

"Welcome to Peter Pan buslines." says the driver, "where every ride has free movies. Today we'll have a double feature, *La Cage Aux Faux* and *Tootsie*."

The passengers laugh quietly, as if they're not sure they should. Then the driver gets on the mic again.

"Not really," he says, "you just have a bus driver with a sense of humor."

The movie is *Bull Durham* a stupid baseball movie. It's about as homosexual as *Teenage Ninja Mutant Turtles*. [*Less!* —TY] I'm annoyed there are no headphones. You *have* to listen to the movie. Many people used the bus's restroom during the trip, one at a time. It's disappointing.

In DC, I head for the Bi-Net (Bi-sexual Network) meeting, the only interesting action on Friday. I take the DC metro to get there. The metro uses little cards with a magnetic strip on them. You put the cards into a turnstile and enter. The turnstile deducts a certain amount of money each time you use the card.

I go to a vending machine to buy a card. Out it comes. On the front is the regular metro ticket. On the back is some information about the fare. There're also the words *Overlooked Opinions* printed over a pink triangle— and an advertisement. *Community Spirit: Long Distance Phone Service For Lesbian & Gay America.* Then the phrase *Welcome to the '93 Lesbian, Gay & Bi March on DC!.* This is the first sign that this march will be a bit different from what I expected.

The official march t-shirt is white with a picture of the capital in a triangle. They're everywhere. In the subways. On the streets. In restaurants. Washington DC has become homoville. Guys and gals, mostly white, mostly between 23 and 40, walk around holding same gender hands. They wrap their arms around same gender necks. They're natural, relax, as if they did it all the time, everywhere. There are a few mustaches and trucker-dykes. Most could be college kids on spring break— and this could be Fort Lauderdale. The only difference here, is the greater number of military uniforms.

Everyone is sociable. "High, where're you from?" "What do you think of this subway system?" "Do you know where *The Mall* is?" It's all friendly and as matter-of-fact as a giant picnic.

I get off near AMERICAN UNIVERSITY, site of the Bi-Net meeting. From the subway stop, I look for the bus to the campus. It's easy to find. A bunch of young men and women, mostly wearing white t-shirts with triangles on them, stand peaceably in line at a bus stop.

Tiny homoflags (the Roy G. Biv spectrum) decorate the college campus. A huge "welcome Bi-sexuals" flag hangs over one building, apparently a gym or student union. I walk through a lobby of bewildered students, following signs that say "Welcome Bi-Net" with a big arrow. I walk downstairs to the gymnasium. People sit in a wide semicircle on a gym floor. I spot Donny The Punk and pull up a chair next to him. A few chairs down, a guy with a long beard and a few nose rings doses, occasionally jerking his head back before he refalls into sleep. A handsome young man seems to be co-chairing with an attractive Jewish looking young lady. People shout things at them.

They speak in code. *Point of order!* someone shouts. Obviously an insult in Bi-lese! *Point of information!* comes the quick retort. *Out of order!* is the piercing repartee. I'm lost, but things get stranger.

Someone makes a stirring speech. Another proposes a grandiose weltbilt, like *bi-*

sexuals are people too. The audience members spread their hands as if they're going to applaud. They don't. Instead, they put their hands on each side of their head— thumbs pointing toward their ears. Then, shaking from the wrist, they wriggle their hands back and forth. It looks like the way a mime would express snowfall— or tinkerbell.

Later, I learn that they call this hand wiggling *sparkling*. It's a more modern form of applause. I haven't figured out why they do it, yet. My best guess is that applause discriminates against deaf people. But I'm not sure.

The great debate among the Bi-Netters is whether or not to change the name from *Bi-Net, the Bisexual Network* to *Multicultural Bi-Net, the Multicultural Bisexual Network.* The debate is long and heated. Someone offers a compromise, *Bi-Net, the Multicultural Bisexual Network*, combining the two proposals.

I look around the room. It's whiter than my bathroom tile. There are almost a hundred people there not one... wait... there's one. A Negro stands and speaks.

"Thanks," he says, "but we don't really need all this multi-cultural stuff. We are who we are and that's all. We don't have to prove anything."

A pretty mulatto is next to speak. "I'm a short half black female," she says, "I'm as multi-cultural as you can get. This is silly. We are organizing as bisexuals, that's all we need."

A few people wiggle their hands. Then the microphone moves to a hefty blond female with WOMYN figuratively imprinted on every inch of that multitudinous flesh. "My mother is Irish and my grandfather is Polish." she says, "We have to reach all kinds of multiculturals. We're all multicultural." Some more hand wiggling.

White boy/girl after white boy/girl call for some sort of name change to *multicultural.* Someone suggests that *multicultural* doesn't go far enough. They want to change the name to LETTUS. I forget what the LETT stands for but the US is *United in Struggle.*

After over an hour of this— and references to "the many hours we've spent on this in the past"— the group reaches a consensus. They decide that they can't decide what they should change the name to. They leave it the way it was. I leave the meeting.

I wander around town looking at the same-sex couples holding hands in the street. I watch how every subway stop seems informal, white, and friendly— but not really homo. I feel a vague uneasiness at it all, as if something even worse than 'sparkling' were happening here.

That evening, I meet my pal Donna from *Positive Force.* We eat at a restaurant crowded with marchers-to-be. We have to wait on line.

The attractive boy in jeans and a white t-shirt in front of us says, "I came right in the middle of finals."

"Pardon?" I ask him, casually eyeing the front of his pants for a stain.

"Sure," he says, "I risked getting a B in sociology just to come here. But I'd rather live sociology than study it."

"That's right!" says the girl behind me. "We can't be anything in this world if we don't take risks."

Donna and I eat dinner, changing our table once to avoid the friendly invasion of fellow dinners. After dinner, we decide to hit the bars. We figure they must be overflowing with hormonally spiced folks ready to do more than march. Walking through the streets someone hands us each a card pack, like those you get in the mail offering opportunities in the Ostrich Business, or selling exotic vitamins.

This one comes with a facing card that says "Make sure you count." Inside, there's a survey with controversial questions like "Do you believe in equal rights?" Along with the survey is a suggestion (no obligation, of course) that you hook up with the *Community Spirit gay telephone network.* They don't say the service is any cheaper than MCI or Sprint. They do say a whopping 2% of the profit goes to "the gay or lesbian organization of your choice." I doubt if they'd give to the organization of *my* choice.

Also in the packet are cards advertising a florist, a few homo news magazines, and my favorite "A Must Have for Activists, Entrepreneurs, Business Owners, and Fundraisers." It's a subscription to *The Gay Market Report.* Four issues only $24.95. The publication covers Gay Economic Clout, Emerging Gay Trends and more!

A bum, unshaven and smelling of Thunderbird, lounges on the stoops in front of a bar on P street. "Got any spare change?" He asks. I give him the packet of cards.

We're right in front of *The Fireplace,* one of the many bars advertised in the March on Washington edition of *The Washington Blade.* That newspaper ran a large picture of the co-chair of the march. He's a pasty guy with blond hair. In the picture, he's wearing a white shirt— and tie.

We go to the bar and meet a well dressed woman who asks us for money.

"Wow," I tell Donna, "They sure have high class bums here. That guy I gave the cards to looked pretty sleazy, but this girl is kinda cute."

She overhears me. "The money is the admission to get into the bar." she says.

"Is there a band or something?" Donna asks.

"Or free beer?" I add.

"Nope," she says, "but it's a nice bar."

We don't go in. It may be a nice bar, but if I'm paying to drink, I don't wanna pay to be able to pay to drink. We go to another bar. They want money too. We go to *a bunch* of other bars. They ALL want money.

The natives say this is not the normal practice in DC bars. It's only *this weekend* that they're asking folks to pay to get in. Everyplace, all weekend. They all must've read *The Gay Market Report.*

Finally, we end up at a bar called *Dante's* owned by the drummer of GREYMATTER. Since the place isn't especially homo, they didn't charge to get in. It's packed.

A few Sam Adams later, Donna's roomie Todd, shows up. I'm still up for trying to find something homosexual to do. The others are a bit tired. Since I'm staying with them, we go back to their place.

Also staying with Donna and Todd are *CHEESECAKE,* a Riot Grrrrrrrrrrrrrrrrrrl band. They'll be playing with ARTLESS at the *Positive Force* benefit the next night.

The CHEESECAKE grrrrrrrrrrrrrrrrrls don't arrive until 4AM so I have no intercourse with them. All I see is a bunch of droopy heads with weird colored hair poking out of blankets and pillows thrown on the floor.

The next morning, Saturday, is the start of *The National Conference Celebrating Bisexuality* at American University. After perusing the morning *Washington Post* (business section headline: "Defining the Gay Marketplace."), I take the metro to the University.

Here too, a big banner welcomes bisexuals. The fee for attending the conference is $60. With Donny's help, I scam in as press. ("Yes, I write for *Maximum Rock'n'Roll* a distinguished publication based in San Francisco.")

With my registration, I get a conference packet. In it is a map of the building, a list of various workshops, an article about TRANSGENDER LIBERATION ("a Marxist view of when and why transgender oppression arose") and a listing of HIV National Resources. Mmmmm boy, I can tell I'm in for a good time!

The conference features a bunch of different *workshops* including, "Introduction to S/M, Jewish Internalized Oppression in the Bi-Lesbian and Gay Community (I'm not making this up!), Bis in Recovery, Coalitions & Autonomous Organizing (people of color only), Examining White Racism (whites only)" and other topics equally appealing. There is one on *Aging and Bisexuality.* I don't go to that one. Another is on *Sex Positivism.* That one, I DO go to.

Actually, I attend two of the almost 60 workshops. One called *Latest Views on Sexual Orientation Variables & Dimensions* is (unintentionally) hilarious. The workshop is run by Professor Klein, a greyish man with a beard and a dress shirt. He's rolled up the sleeves. He writes on the blackboard as he speaks. Using a pointer, he often refers to his little charts and notations.

He wrote a book about bisexuals. He says that the Kinsey idea of bi's simply being between hets and homos is wrong.

To correct Kinsey's error, he sets up a grid. Counting present, past, and future ideals. He rates fantasies, emotional preferences, social preferences, self-identification, and other stuff. Then he asks us all to fill in little charts from 0 to six on his grid.

"Once we have the charts filled in," explains Dr. Klein, "we can have a clearer picture of ourselves. We no longer have to rely on the vague term *bisexual* to describe our behavior. We can simply introduce ourselves like this." He goes on to explain his system. Here, let me show you:

"Hi, I'm Mykel Board. I'm a 5,1,6,3,4,2.5,4. in the present, but in the past I was a 5,4,5,4,3,3.5,4. Ideally I'd be a perfect 4 if I could. What about you?"

You've got to admit that's a lot more suave than saying "Hi, I'm Mykel Board. I'll fuck anything with a hole."

In the *Sex Positivism* workshop, a bunch

of panelists sit on the stage. Unlike the "Latest Views" leader, there's a lack of professoriality among these folks: a large, attractive collegiate girl sporting a fine crewcut, a *classically* pretty girl, who probably gets whistled at by the frat boys, a skinny guy with a beard and an all-American blond surfer type and S&M practitioner.

The blond guy climbs down from the stage into the auditorium. He questions folks one at a time.

"What is sex?" He asks. Someone takes notes on the blackboard. The answers are pretty explicit, including all kinds of orifices and bodily (and not so bodily) fluids.

The point of the workshop is *sex is good.* I get a warm feeling from the meeting participants, although none of them stroked my leg. Besides a warm feeling, I got some hot gossip.

"They took away our sex," said the big girl with the crewcut. "When we asked that ***bisexual*** be added to THE MARCH FOR LESBIAN AND GAY RIGHTS they only agreed to add 'bi' not 'Bisexual.' They didn't want anything with *sex* in the title.

"What is lesbian, gay and bi about if not sex?" She asked.

Evidently, she hasn't been around town. She would know. It's about marketing.

The workshop is a lively discussion with plenty of audience give and take. A few femino-prudes talk about sex as "a loving relationship" rather than the sport it really is. Still, the crew is mostly pro-porn, pro-prostitution, pro-fun. An arousing change from the detestable anti-sex leaguers who seem to be controlling things among the mainstream homos.

Even these guys, though, have succumbed to propaganda. The bearded boy shows a 'pro-sex' pamphlet written for Chicago high school students. Called "Just Say Yes" it's filled with more half-truths, contradictions and misinformation than a Chick religious comic.

Page 4: *Incest is when anyone is forced to have sex with a relative.* (Not true, of course, incest has nothing to do with force.)

Page 14: *Nobody knows for sure if you can get HIV from oral sex.*

Page 15 *This is how you can get HIV:... licking clits and dicks without a condom or plastic wrap.*

Huh????

During lunch, Donny and I go get some meatball heros. We eat 'em outside the conference building. There I meet *Drew, The Piercer* who looked more like *Drew, The Pierced* to me. I hope he never has to float to stay alive. He'll leak like sieve.

Back inside again, Donny and I go into the bi-merchandise room. You can purchase plenty of t-shirts, magazines, rings, pins, and other stuff, all cheap enough for the white folks in attendance. My favorite shirt says *Blur Your Gender.* The official march t-shirt cost $18.

A Lady Professor stands by the exit. She gives out a 20 page questionnaire "A Study of Sexual/Bisexual Identity, Community, & Politics." I take a couple, planning to fill one out when I get home. I *love* questionnaires.

Donny has to leave to lecture some students. I head for the ARTLESS show at St. Stevens Church. Hopefully, after the show, I can explore my own sex positivism.

Outside the bi-con I meet Shaun and his pal Brian, the punkest looking couple there. Brian has a car. I scam a ride with the two of them. Fine folks, they live in Delaware. Someday, I'll find a use for the line: *as many _____ as homopunks in Delaware.* When I do, you'll know where it came from.

Before the show, we go to this restaurant where other homopunks should be meeting. We eat there. Inside, nothing looks like old style punk (black leather) or new style punk (stupid shorts and a backwards baseball hat). Outside, things are different.

There they are. MRR's own Matt, John G. from PANSY DIVISION, Anonymous Boy who's the world's best homotoonist, some Riot Grrrrrrrrrrrrrrrrrrrrls, and a buncha others. John G and I talk about old times. (I took pictures for his high school zine, *Hoopla,* around 1978. That's a long time ago, buckaroos.) Everyone is very friendly.

We meet up again later that night, at the church show. The rest of ARTLESS gets lost on the way. They show up five minutes before we're supposed to start. Typical. While I'm hanging out waiting for the band, this guy comes up to me.

"I guess we never met," he says.

"You and a hundred and ninety nine million others," I think, but don't say. I just smile, and think how much he looks like Ian MacKaye.

"My name is Alec MacKaye." He says.

It turns out Alec is a nice guy—just like his brother. Absolutely unsnobbish— also like his brother. He came to see us play and just wanted to say hello. I feel guilty, for thinking such snobbish thoughts.

Another guy comes up to me. He introduces himself: Mark, from Positive Force.

"We were pretty bothered by that stuff in *Flipside.*" says Mark.

"Yo, Marky baby," I reply, pretending like I'm a New Yorker. "I don't write for *Flipside.*"

He explains that former jailbird Shane Williams wrote about our Dupont Circle show. Shane said we annoyed Positive Force and The Riot Grrrrrrrrrrrrrrrrrrrrrls.

"A rumor," I tell him. "False!"

(I'll repeat it here for the print record. Positive Force has been good to ARTLESS, though some of the individual members would be less than inclined to give me a thorough rim job. Although I have some disagreements with Positive Force, they're not as closed minded as the cliche. They've been helpful and friendly to us and they don't deserve to be lumped in with the humorless dogmatic veggie-straights.)

(The Riot Grrrrrrrrrrrrrrrrrrrrrrrrrls, on the other hand— at least *most* of the ones in DC— are not wonderful people. They're sneaky and closed. They weren't even civil to us— except to Big Mike, of course.)

On stage at the church: CHEESECAKE plays first. Then PANSY DIVISION— as funny as a homo Ramones. There's a poetess. Then we play. Disappointingly, the only heckling comes from Donny, now dressed in his sailor suit. A buncha folks walk out— a good sign. But nobody heckles.

I want to stage a secret takeover with some of the girls from CHEESECAKE. I wrote an extra verse to our song, *Beer Is Better Than Girls Are.* It's a take off on that *Cucumbers Are Better Than Boys Are* stuff. The plan is to have a CHEESECAKE girl pretend like she was wresting the microphone away from me. She'd then sing "her own" lyrics instead of my *misogynist* ones. The guitarist likes the plan, but won't do it.

"I'm no singer." she says.

I ask the singer.

"We don't play those kind of games," she tells me. Yikes! Well, maybe she didn't get any sleep or something.

I ask Abby, the cute little blue-haired girl working the door. She's anxious to do it. She copies down the lyrics but can't rehearse. When we do the song, she's too chicken to rip the mic out of my hands. I have to keep waving to her, whispering, *Come on! Take it!*

Finally, I push it into her hands and pretend to struggle. It's like a cheap horror movie, where the hero wrestles with a rubber monster and has to grab it and flail around pretending the rubber thing is attacking him.

Eventually Abby winds up with the microphone. The band has no idea where we are. Rehearsal-less, the poor girl can't make the words fit in with the music. It's a total flop. Still, some feminists in the audience cheer her. They think she tried to stop the show. She's a crusaders for the rights of wymmynn against the evil forces of ARTLESS. Here's a kiss from me, Abby, you're much cooler than those suckers.

After the set, Big Mike runs off to his adoring hordes of tough girls. (How does that guy do it??? Is it the youthful exuberance? The lack of bathing? What?) I see them on the stoop outside the church, eating something that looks like vegan puke. Having a grand ole time.

Me, I'm trying to get our $50 and arrange for dinners and transport to the orgiastic bi-sexual disco dance at yet another university. We leave Mike with the girls at the church and head on out for a Mexican dinner and disco.

Besides the band, I'm now traveling with Donny, my pal Barbara Rice (who used to edit *Truly Needy* the best DC zine ever), and her hubby Bill.

We get to this restaurant. It's the only place in town with hets, three quarter's empty. Donny's tales of jail and life in the navy fascinate Barbara. Bill looks worried.

Donny's still in his sailor suit. The waiters slip us glances of discomfort. Donny fascinates Barbara well into the night. We miss the bi-dance. It'll probably be the last one ever. My guess is that, starting next year, it'll be the *Multi-cultural Bi-sexual Transgendered Left-handed Dance and (for the Physically and Rhythmically Challenged) General Move Around Party.*

We take Donny home. I go back with Bill and Barb. Sleeping alone on the couch, I fantasize about Big Mike and his multitudes.

I hope I don't make a mess.

The next morning Barb and I are off to THE MARCH. Bill has to work. I have no idea where or if, I'll actually march. I only came for the sex. I'd heard that the parade officials banned both NAMBLA and THE NATIONAL SOCIALIST LEAGUE (Gay Nazis). It doesn't sound like it's going to be much fun.

When we get to the Washington Monument there are tons of little groups— each holding banners for their particular interest or location. It's hot! Steaming. At least ninety. No clouds. The sun reddens the back of my neck. It peels and flakes to the ground.

We pass the *Gay Business Association* and *Lesbians with Disabilities*. I don't see anyone I know. We hear there's going to be a "punk percussion" group. We head for the meeting corner. When we get there, there are one or two youngsters banging on cans. Big Mike sits on the grass, with his butchgrrrrrrrrrrrrrl fans percussing to his right and left. I'm looking for Alekz V, Shaun & Brian, Joseph G, and lots of other people who said that they'd be there.

"They might be with the anarchists" spits Mike, his mouth full of something green, "over that way." He points to an even thicker morass of people huddled in the direction of The Whitehouse.

Barbara and I get jostled by neatly dressed people with bullhorns. The march is under way. The crowd shifts toward the street. It's either walk or be trampled. We walk.

Once out on the street, we hang back watching the people go by. I hate parades. This is no exception.

"Let's march." says Barbara.

"Where?" I ask, "We can't jump in just anywhere! They'll think we're part of some stupid subgroup. With all this military stuff and *family values* we could end up with the Gay Republicans!"

In answer, Barbara grabs my hand and plunges into the parade. I notice that we're with a group of women. They're all my age or older— most of them pushing kids in strollers.

We're marching with *The Lesbian Moms!* Dozens of ladies wearing purple shirts push wheel their kids down the street. The kids slowly toast in the hot sun as their moms wave to the cheering crowd. They don't know what to make of Barbara and me. We smile and wave back to the multitudes on the sidelines.

"I don't want to stay here!" I whisper to Barb, still smiling at the crowd.

We're so caught up in the moving procession, though, that we can't escape. I'm thirsty and baking in the skin-stripping heat. The kids agree. Those not passed out from dehydration are crying. I grab Barb and pull her into this big urban mall type store along the parade route.

We go in to eat something. Other marchers fill the place. One souvenir merchant, eager to cash in on the right crowd, took everything purple from his inventory and put it on display. He made a sign that said, *Lavender, Show Your Colors*" and hung it over the purple scarves, buttons, and notebooks on his cart.

After eating a salad downstairs— and discussing the state of ethnic cuisine with a lesbian couple from Texas (who rightly identify their state as the source of the world's best Mexican food), we go back to the parade.

A Japanese couple, male and female, with cameras around their necks, have been caught up in the crowd. The shy thin woman shows white knuckles as, terrified, she grabs onto her husband's sleeve.

Later, we see a few het couples proudly holding hands, flying in the face of the homo majority. Saying, "See, we have pride too!"

"Where are the tits?" I wonder out loud.

Barbara looks at me questioningly.

"You know, those girls who *really* want equal rights. It's over ninety degrees out. A good quarter of the boys are topless. But where are the *real* tits?"

About this time a general cheer goes up from the crowd. We turn to see the color guard. Gay vets, dressed in their army, navy, marine uniforms. They hold the American flag and the flags of the various armed services.

Here comes Donny, holding a tiny American flag behind the first string, waving it along. Wave after wave of uniformed men and women march by.

End the Ban! Gays in the military!

There are vets, soldiers now serving, those kicked out, those with medals of honor, and cadets from the academies. There are more uniforms in the homo parade than in the Veterans Day one. With every passing uniformed wave, comes a rousing cheer from the watching crowd. I wonder which is more important, your right to shoot your M16 or your right to shoot your load?

A few people dissent. A few signs say:

Gay Vets for peace
Ban the military, not gays,
Your military is NOT our liberation
*Ban people of **all** sexual orientations from the military.*

But these groups are small.

Besides the militarites, other marchers include *Gay Fathers, Families of Lesbians and Gays* and a group called *We Are Family, Too.*

Jeezuz! This family values fad has gotten out of hand. I was worried about being caught up with the Gay Republicans. The whole parade is the Gay Republicans. What about those of us who want rights *without* being family or fitting into anyone else's idea of how I should live my life. I guess we should've made our own parade.

There are fewer drag queens and 'outrageous' queers than I've ever seen at a homo march. None of them gets press coverage, except by the extreme right wing media. The mainstream press only wants to take pictures of the respectable homo boys and girls. There is NO mention of sex (except "safe-sex") or that it is a something fun to do. It's all as depressing as a beautiful straight boy.

My favorite anti-mainstream group is a bunch transvestites, done up in 1940's dresses with big floppy hats and hat pins. They carry a sign that says: "Lift the ban. Gays in the millinery." There are fewer anti-homo protesters than I expect. It's hard to get up a hate for men in uniform. Maybe thirty hardcore homohaters flash signs like:

Sodomy is no civil right.
Fags burn in hell.
God never loved fags.
Fag quilt scam
Two gay rights: AIDS & Hell

They all stand together on one wall overlooking the parade. Next to them: finally, THE BREASTS. Unfortunately, there are only a dozen or so. These breasts should sued their owners for support. Watching the sad pairs dangle navel high, I wonder if certain traditions aren't best left alone.

The parade ends at the Washington Monument. There's a giant video screen set up with lots of loudspeakers. When Barbara and I get there, Teddy Kennedy is on the screen with a commercial and a welcome to "The million Gay and Lesbian men and women who are assembled here." He goes on for a bit, stressing how committed he— and Bill Clinton— are to gay rights.

There are a lot of speakers, including a horrible lady from NOW and some even more horrible Lesbian folk singers. The tie-clad organizers scheduled the lone bi-sexu...er... bi speaker last. I doubt that any trans-anythings, S&Mers or other fringe folks got a chance to share the stage with Teddy Kennedy. (Who's more deserving of prime time at a homomarch, right?)

I have to get a bus back to New York. Barb and Bill drive me to the bus area. I'm going back on a specially chartered homo-bus. I flag it down as its leaving. There are two empty seats. I take one of them.

The guy next to me starts taking about what a *wonderful time* he had and how it was all so inspiring. I pull out my Japanese textbook and start practicing my verb forms.

"Are Japanese men circumcised?" he asks me.

"No," I tell him.

"Are they clean?" he asks. "I can't stand men who don't keep themselves clean. They smell like cheese."

"They're clean." I tell him. "They love to bathe. They bathe six times a day. Actually, they work in tremendous bathtubs, wearing only a tie. That's why they're so short. They spend so much time in the bath, they shrink."

That shuts him up. I get a bit of peace and quiet for the rest of the ride home. I work on the survey (*How has your racial or ethnic cultural background affected your sexuality or the way you think and feel about your sexuality?*)

The day after I get back to THE CITY, my pals Glen and Christine invite me to a screening of their 'anti-feminist' video *Cat Fights*. They used our new song, *Harass* for the soundtrack.

I'm still sick with the bile of Washington March's mainstream commercialism. The video should wash the taste from my mouth a bit. I go to the homobar where they're showing the vid. It's packed with all kinds of alternative people. There are a bunch of brochures on the table in front. I grab one. It's from the BIG APPLE SOFTBALL LEAGUE,

the first Gay Softball league in the area. The sponsor, in letters as big as the league's name: BUD LIGHT!

ENDNOTES

—> *Congressfolks writing time:* Don't forget to write your Congressmyn and Senatperson about the newest combined righty/lefty puritanical plot. A Senate bill, S 1521, allows "rape and sexual harassment victims" to sue publishers of "sexual material degrading to women." The suit is in a Civil Court, so you don't even need a full jury to convict.

This is instant kibosh on the first amendment. Any (female) jerk who wants to make a buck can sue a publisher if a construction worker yells at her on the street. If it passes, I hope the families of the Waco crew sue The Bible publishers for their violence. Better it shouldn't pass.

—>*Congressfolks with Balls Dept:* Nothing like some crispy Christians to get the powers that be up in ... er... arms. You can bet your AK47 there's gonna be some new attack on the second amendment coming out of that FBI blunder. It takes someone with balls to go against the tide like that. (Like being a smoker in the '90s.)

Let's hear it for Congressman Roscoe Bartlett from Maryland. He's introduced a bill making it legal to carry a gun. Not only that, but it would be legal to use it to protect yourself.

I'd write my congressman to ask that he support this bill. It's a good one. He's is such a liberal, though, the only guns he wants to see are in the hands of homos in the armed forces. Maybe you'll have better luck with yours.

For more information about the Bartlett bill, write to: *Gun Owners of America, 8001 Forbes Place (201) Springfield VA 22151.*

—> *Kisses to the artist dept:* Special thanks to Anonymous Boy, the great homopunk cartoonist who I saw at the Washington March. He gave me a copy of his zine *Violin Outbreak* and a buncha cartoons. (I'm stealing at least one for the next NOTHING BUT RECORD REVIEWS.) The guy's a genius. You can see for yourself by writing to: Tony Arena, 321 West 16 St (2W), NYC NY 10011.

—> Special thanks to Lenya Papach (15860 Eagle Point Ct, Chesterfield MO 63017) for sending me a letter and her zine *Peach Fuzz.* It's a fun personal zine with interviews of friends and cut ups and drawings from who knows where. I love it when people just spill themselves onto paper and xerox it.

—> The new Loompanics supplement ($1 from Loompanics Unlimited, PO Box 1197, Port Townsend WA 98368) reprints a fine article about Black soldiers in the Confederate Army. It really helps give the lie to this "fight against slavery" and "the poor Southern slaves had it so hard" bullshit. Great to hand to your local liberal or other 'anti-racist' guilt-monger.

—> *Got a spare grand? dept:* Annie Sprinkle is teaching a course on *Advance Erotic Massage for Women and Men.* It'll meet in July at the Body Electric School in Oakland. It's a six day *intensive* with tuition of $1200. You can save $100 by registering before June 1. I wonder if I can scam into *that* one. "Hey, I'm a reporter for Maximum Rock'n'Roll. Can I get a press pass? "

—> *The no first amendments in Germany dept:* A court in Germany has imposed fines and suspended jail terms on members of a right-wing skinhead band called *Kraftschlag* (Power Punch).

"We can't allow everything in the name of art," said the judge.

He imposed fines ranging from $940 to $1,2500 on the band members and gave them suspended sentences of between seven and nine months. In another case, a judge fined a Berlin policeman $2,484 for singing a Nazi song at a garden party. He also suspended him from the force.

I bet you're sad you live in America now. That could never happen here, right?

The Supreme Court of California has upheld the right of the police to arrest anyone who is not carrying an ID card on them when stopped by the police. There doesn't even need to be any probable cause; being without ID IS the probable cause. Welcome to South Africa.

In President Clinton's new budget proposal there is an enormous increase in the amount of funding allotted to the Central Intelligence Agency at the expense of other more worthy programs, and despite the fact that the Cold War is over.

L.A. recently defeated a proposition that-would have increased their police force by 100,000. Analysts say that it would have passed if the public weren't ask to pay for the excess manpower.

Out of the 14 police officers at the scene of the beating of Rodney King, only 4 of the most brutal were charged. Only two, the most brutal of the most brutal, were convicted and will do far less than the maximum 10 year sentence in probably a minimum security prison because they have no prior record. And only one, Rookie Officer Timothy Wind was kicked off the police force; and he was found innocent of violating Rodney King's civil rights.

An ex-CIA agent, and ex-SF cop with connections to a Private Investigator for the Anti Defamation League of the B'nai B'rith, Tom Gerard has left the country after illegally collecting almost 10,000 files of groups and individuals for the ADL. He had in the files divisions and categories like the African National Congress, the "pinkos", the Arabs, and the right wing. He's in the Philippines now, threatening to expose the CIA's involvement in the Death Squads of Central America if he is brought to trial on espionage charges. (SF Weekly, April 28, 1993; vol. XII, no. 9) Expect him to be assassinated soon.

Although in the Rodney King beating trial, only 4 of 14 officers were charged, in the Reginald Denny beating trial all persons involved are being indicted to the fullest extent of the law. The man who opened the truck door and pulled Reginald Denny out is being indicted under the same charges as those who physically beat Denny to a bloody pulp, ALTHOUGH HE DID NOT BEAT REGINALD DENNY. He just pulled him out of the truck. And their indictments carry heavier sentences than the defendants in the Rodney King Beating Trial, even though we pay the police officers to protect us, and subsequently hold them to a higher standard than thugs on the street. (And make no mistake that they were thugs and deserve punishment- but they are being persecuted as an example to those who rebelled in LA last April.)

I have been informed that there is a law on the books in Oakland that is called Attitude Arrest. You can be arrested for demanding your rights or questioning the police's authority. It is mainly a tool used in African-American neighborhoods to intimidate and break up groups of youths on the streets.

On a SF talk show this past Sunday morning (2 May), the head of the FBI's Northern California Branch was discussing the effectiveness of the "drug war". He, while trying to give an example of a program that works, talked about East Palo Alto, a notorious crack haven in this area. He talked about how cars would come from out of state to buy crack and how if they were seen in East Palo Alto crack neighborhoods, the FBI would seize their cars. He then, on television, admitted that they confiscated the people's cars despite the fact that "we may not have had enough evidence to charge them with breaking Federal Law"!! In other words, these were LEGALLY INNOCENT people who were robbed by our government of their cars for being in the wrong neighborhood. And no one on the talk show even blinked an eye, let alone questioned the Constitutional implications that his statement had on us as citizens of this country.

The point to all of this is that America is in very bad shape. Our government most closely resembles the Mafia in the sense that we pay them, through our taxes, for their protection against the threat of foreign invasion, against the threats of the "drug war" and gangs, against the threat of immigrants and the Japanese taking our jobs, and on, and on, and on. And while we pay for their coddling, we close our eyes to all of the evils that they commit; some in our name against others, but most to us indirectly and directly. We need to stop being blind, deaf and dumb. In the words of Huey P. Newton of the Black Panther Party, we need to "police the police". We need to vocally criticize the evils we see performed by our government every day in our communities. Maybe George Orwell was a decade early in the pronouncement of the future in 1984. Let's hope not.

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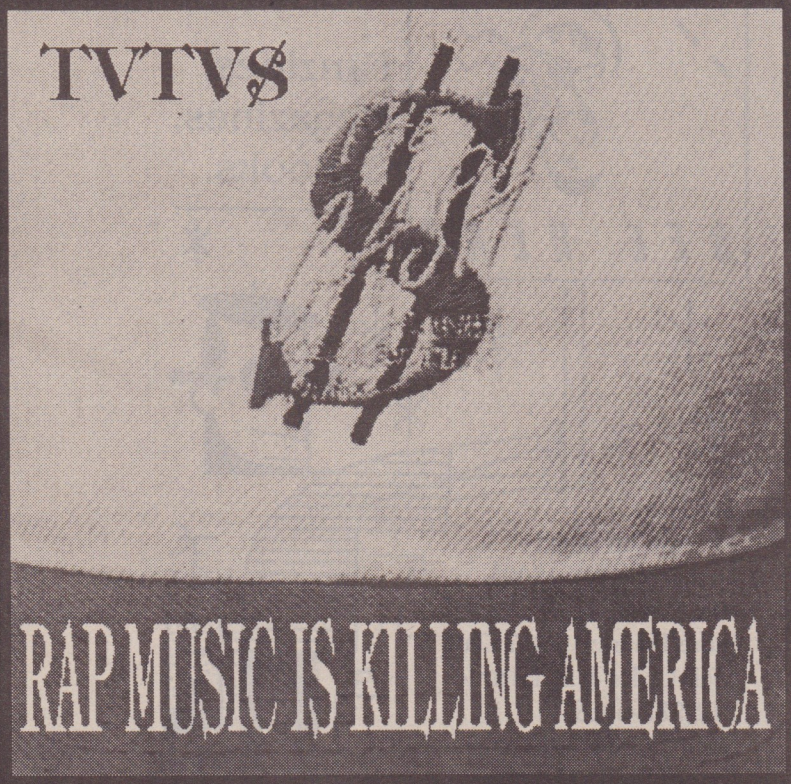

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Yugoslav history: The lie of 'centuries-old hatreds'

By Sara Flounders

Excerpts
May 13, 1993

Workers World
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With all the big-business media has written on ethnic hatred in Yugoslavia, the glorious history of the half-million strong multinational, multi-ethnic army that defeated the Nazi occupation of Yugoslavia is never mentioned.

This powerful partisan army called the Anti-Fascist Council of National Liberation of Yugoslavia (AVNOJ) was organized by the Yugoslav League of Communists. It was led by Tito, a Croatian communist and trade union leader, and comprised members of every religious and ethnic group in the Balkans.

In four years the Nazi occupiers deported hundreds of thousands of prisoners of war for forced labor in Germany. Out of a population of 16 million, 1.7 million people died and another 2 million were wounded or disabled.

In each area of the old Yugoslavia, the Nazis established armed fascist militia. There were areas of direct German annexation—Northern Slovenia and parts of Serbia, Croatia and Bosnia. Other areas were awarded to Italian fascist occupation—southern Slovenia and Dalmatia and parts of Bosnia. The Nazis established a separate puppet state under the control of the Croatian fascist Ustashe in part of Croatia. Another state was established in part of Serbia.

These groups ruled by pogroms and vicious attacks on smaller defenseless ethnic groups within their region. The Croatian Ustashe fascists killed 800,000 Serbs and tens of thousands of Jews and Romani (gypsy) people living in Croatia.

In Serbia, monarchists and bourgeois elements organized a right wing nationalist resistance, called the Great Serb Chetniks. This force carried out wholesale pogroms against Croats and Moslems and ended up collaborating with the Germans.

Under these difficult conditions of partition, occupation and consciously inflamed national hatred, the League of Yugoslav Communists organized a multinational resistance that tied down more than 40 German divisions. Starting small but united and class-conscious, the Council of National Liberation grew into the most powerful guerrilla army in Europe. This determined resistance ignited a revolutionary upheaval that swept away not only the Nazi occupation but the whole corrupt old order.

This revolutionary new state had not a moment's peace from imperialism. The U.S. seized Yugoslav gold assets after the war, depriving the ravaged country of desperately needed foreign exchange to aid in reconstruction. They sabotaged Yugoslavia's river shipping and staged constant overflights and refused all loan and aid applications.

The Yugoslav Federation was able to reach a high level of industrial development and modernization. The country was able to give expression for decades to the art and culture of every nationality while making impressive strides in medical care, housing and many social areas. This success demonstrates what is possible based on a working class program of national equality and solidarity.

But the working class in Yugoslavia was unable to resist imperialist penetration, especially after the collapse of the Soviet Union. It was not strong enough to hold onto power. Nevertheless, the existence of the Yugoslav Federation for two generations shows the possibility for genuine multinational unity exists.

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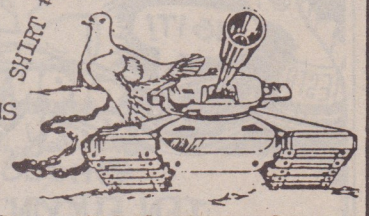

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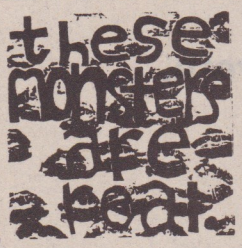
Bikini Kill/Huggy Bear LP

Heavens to Betsy 45



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July	11	Su	Raleigh, NC	
July	12	M	Day off (Felix's Birthday)	
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July	14	W	Birmingham / Mobile NEED HELP!	
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July	17	Sa	Dallas, TX	
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July	19	M	Tucson, AZ	With PHOBIA
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July	21	W	Fullerton, CA	With PHOBIA
July	22	Th	Los Angeles	With PHOBIA
July	23	F	Berkeley, CA	Gilman St
			With NAKED AGGRESSION	
July	24	Sa	Bay Area NEED HELP	
July	25	Su	Ashland, OR (not confirmed)	
July	26	M	Eugene, OR (not confirmed)	
July	27	Tu	Portland, OR	X-Ray Cafe
July	28	W	Seattle, WA	
July	30	F	Tacoma, WA	
July	31	Sa	Vancouver, BC	Frenzy
Aug.	2	M	Olympia, WA? NEED HELP	
Aug.	3	Tu	Boise, ID? NEED HELP	
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Dates subject to change!
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WHATS THE SCOOP ?

By: Anna Chapman

This month's question:

WHAT SECRETLY UNPOLITICALLY CORRECT THING DO YOU DO?

Kristy, 18, Santa Rosa

I was too hung over to vote.

Mike, 19, Santa Rosa

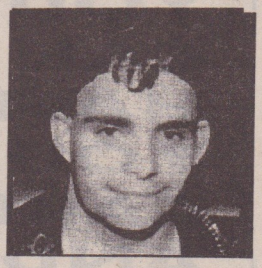
I make slanderous and sexist remarks towards women when I drink beer. I am a very mild sexist. I say she has nice hair, I think her eyes are beautiful, the structure of her teeth, the bridge of her mouth is soooo nice. Look at those shoes.

Scott, 18, Santa Rosa

I sold drugs and did not report the income to the IRS.

Mikey, 20, Santa Rosa

I saw Bad Religion for about fifteen bucks and I like them a lot but they are hypocrites. I had to buy two drinks to get in. I bought a hat, a bunch of stickers and a shirt. So basically I paid $50 for the whole night. Damn.



Jasper, 30, England

I been caught banning some skinheads from a show. They were a bunch of fascists to be quite accurate.

Jeff, 27, North Carolina

I bury motor oil in my driveway.

Edward, 24, North Carolina

I worked for Budweiser for about 4 months and loved it.

Ed Tilt, England

I commit plant genocide. I am a gardener and I indiscriminately pull up thousands of weeds or wildflowers. Yank them out of the ground.

Enzo, 30, El Cerrito

I roadrace motorcycles to pick up on chicks. I don't get any chicks but I try really hard.

Todd, 23, Berkeley

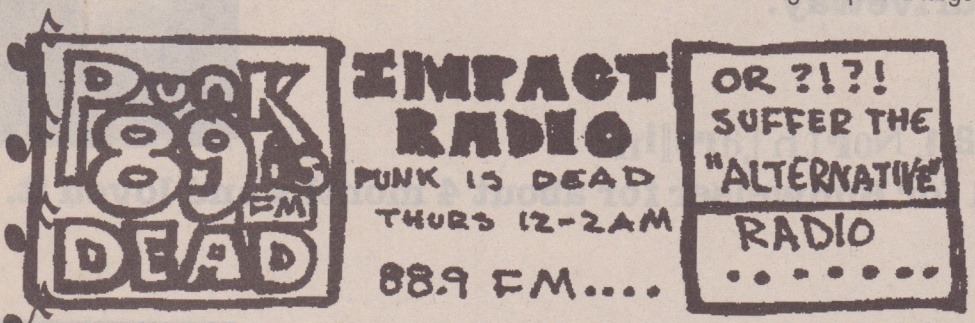
I don't recycle my used condoms and they are made of plastic.

Karin, 25, San Francisco

I have severe reactions to mosquito bites. I open my windows at night and bugs will fly in and they are almost always mosquitoes. I will be sleeping, I will be dead asleep and I will get bitten and it will be such an intense bite. So I get up and sit straight up in my bed and I turn on my light. (I should seriously have a safari hat on). I go crazy and I will not go back to sleep until I have killed the mosquito that has bitten me. The way I know is that I have white walls and I smash the mosquito with a book and I leave the bloody mosquito remains on the wall so the other mosquitoes will smell it or just get the message and go away. I leave the remains up there until it dries and disintegrates then it is one less mosquito in the world.

RADIO ARTICLES

Every Thursday at MID in E. Lansing, MI on WDBM 88.9 FM "Punk is Dead" plays for two full hours of the best of punk, H.C. and such new and old. Based on the campus of MSU our show "Punk is Dead", Eric and his assistant P.C. Dave gets quite a large audience. Since the radio station is a quote "Alternative" station our punk show plays only stuff that you won't here on our normal rotation. Personal favorites being earlier stuff like the Urinals and the Big Boys, we also play new stuff from coast to coast. Currently we are in the process of carrying the MRR radio show. East Lansing has a newly revived scene that is slowly evolving, courtesy of the E.L.H.C. and bands such as El Smasho.



We are also looking for any bands that are coming to MI to give me a call so I can set you up and if you like an interview for the show. I encourage all labels, bands or anyone who wants their musdc to get played to write and/or send to Eric Andersonc/o Punk is Dead/ 327 Snyder, MSU/ E. Lansing, MI 48825, or call (517)-355-9431 and ask for Eric.

Also thanks to anybody that has sent me any stuff, If I haven't got back to you, don't worry— it was played. Thanx, Eric

WRUV FM Burlington is a totally alternative radio station whose goal is to fill the airwaves with music that is unavailable elsewhere on the radio. We play Blues, Jazz, Rap, Urban, Techno, Folk, Metal, Industrial, Reggae, Punk and Hardcore, and lots more. Many of us have a deep feeling of support for DIY projects and play indy releases. We are not required to play anything but 25% new music, so no one is forced to play corporate junk.

We operate at 460 watts, and broadcast between 12 and 35 miles at 90.1 FM.

There are boatloads of Punk and Hardcore shows. On Sundays from 4:30-6:00, Sara blasts out a brutal mix of Hardcore and Deathmetal. Also on Sundays, Jesse (Bad Dog) plays his bold mix of Harcore and Industrial muzic from 11p-2a. On Mondays, from 10-12, Sludge rips a varied flow of angsty stuff. Tuesdays from Noon-3, Rich plays pop-punk and lots of other stuff for his well tuned audience. Tuesdays from 9:30-11, Eric B. plays Losercore. On Tuesday nites from 11p-2a I (King Maxwell) play Punk and Hardcore. Thursday from 2-4 am (actually Friday morning) Frenzyhead plays metal, thrash and hardcore. Punk can usually be heard (along with ska and the muppets) On Dj Pat's show Fridays from Noon - 3p. Saturday morning, Rex plays Hardcore and classical from 9am to noon. However, because WRUV is free-form, Punk and Hardcore can be heard at almost any time and during almost any show.

Every month, I compile a list of the top 10-13 Punk and Hardcore releases we have recently recieved. I try to send them to everyone who sends us stuff. Here are December and Januarys Punk/Hardcore Top 10-13.

Jan	Feb
1. Ricochet 7"	1. Snapcase 7"
2. Snapcase 7"	2. Bikini Kill LP
3. Thick Detroit 7"x2	3. Ricochet 7"
4. Jawbreaker CD	4. Hanson Bros LP
5. Stompbox 7"	5. Thick Detroit 7"x2
6. Bikini Kill LP	6. Jawbreaker CD
7. The Champion 7"	7. Blohole CD
8. Pittbull 7"	8. Lunachicks CD
9. Iceburn LP	9. The Gits CD
10. Bedlam Hour 7"	10. Pittbull 7"
11. The Gits CD	11. The Champions 7"
12. MDC II LP	
13. The Hanson Bros LP	

If you are in the area, Listen to WRUV (90.1 FM). Any DIY product is welcome. Music will be reviewed and promoted. I will try to keep in touch with you about how your music is doing. Please send punk/hc to the station c/o King Maxwell, or it may get lost. Any questions call (802) 656-0796 or write, WRUV/c/o King Maxwell Billings Student center, UVM, Burlington VT 05405. Write or call for more info on zines (there are two), shows (we have an all ages DIY club), or more info on WRUV. Peace. King Maxwell (Punk and Hardcore Music Director, WRUV)

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GET DOWN WITH SCAT

LP/CD ($7.50/11.00 unless noted otherwise)

*ANTISEEN Eat More Possum CD (Safehouse)...Their latest LP, which you very well could have missed since it hasn't gotten around much (German label). It's loud, it's mean, it's Antiseen. Song title of the year: "Animals....Eat 'em!"
*BITCH MAGNET Umber/Star Booty CD (Communion)...back in print, their first 2 LP's.
*BITCH MAGNET Ben Hur CD (Communion)...also back in print, their third and final LP.
*DEAD C Trapdoor Fucking Exit CD (Siltbreeze)...Reissue of super ltd Xpressway cassette.
*THE FALL The Infotainment Scam LP (Matador)...their new album. Sorry, but we can't stock CD's since this release is distributed by Atlantic....
*NATIONAL HARDWOOD FLOORS ASSOCIATION Savage Vigilance for a Rug-Free America CD (Electro-Motive)...Now out on CD in a numbered edition of 666. Still have some vinyl (400 made), too...Christian radio show gets harassed.
*SHADOWY MEN ON A SHADOWY PLANET Sport Fishin' CD (Jetpac CAN)...Latest CD by highly proficient all-instro Canadian outfit has 24, count 'em, 24 songs.
*SLINT Tweez LP/CD (Touch and Go)...Their first album back in print.
*SURGERY Trim Ninth Ward High Roller 10" (Amphetamine Reptile)...6.50 6 song deal that's lean, mean, ass-kicking and grooving. "Kicking Around" slays me...Surgery knows how to rock, but more importantly, they don't forget the 'roll' part.
*TIGER TRAP s/t LP/CD (K)...Uptempo, simply played and recorded songs, kinda reminiscent of the Flatmates and Beat Happening.

7" SINGLES....$3.50 unless noted otherwise

*GG ALLIN "Look into my Eyes and Hate Me" +1 7" (Railroad)...4.00 2 new songs, big poster sleeve, red vinyl, GG looking bloody and ugly on the cover.
*ANTISEEN The Vault of Antiseen 7" (Baloney Shrapnel)...Raw live recordings of "Wifebeater" and "She's Part of the Scene." Hip sleeve mimics the old Vault of Horror comic, edition of 500.
*BLACK FLAG "What Can You Believe?" +2 7" (boot)...6.00 Very cool boot with one totally unreleased track plus early versions of later period songs. This is circa '83 or so, has a gatefold Pettibon sleeve and colored vinyl.
*BUCKSHOT "Throw Down" +3 7" (Spank)...Welp, it's the towel for these guys...4 loose, rootsy songs.
*COSMIC PSYCHOS/VERTIGO split 7" (Hippy Knight AUS)...4.00 Both bands doing Halo of Flies covers, blue vinyl, list alternates.
*DELUXX "Eskimo Lover" +3 7" (18 Wheeler)...Guitar drum duo consisting of Bob Fey (sometimes Sebadoh guy) and someone from the Sub Skin Cables. Healthy balance of 4 trackery and mid tempo melodic rock, edition of 800.
*FESTERING RINY ANYONS Peaceful Easy Feelin' 7" (Bovine)...Super fast pounding noise rock.
*HEDONISTS "Womb" +1 7" picdisc (Amphetamine Reptile)...5.00 2nd single from sludgy Chicago outfit feat Springa of SSDecontrol (?!)
*HAMMERHEAD/GODHEAD SILO split 7" (OXO)...The other Mpls label borrows Amrep's heaviest, the other band is also from N Dakota (what's up with that?)
*HELMET "Primitive" +1 7" (Amphetamine Reptile)...Killing Joke cover and a new version of "Born Annoying"
*LYNC "Pigeons" +2 7" (Magic Pail)...Slint/Bitch Magnet-ish stuff but with K production values. Hand drawn sleeves, numbered edition of 1000.
*MAMA TICK "Torture" +1 7" (Bovine)...Follow-up to Amrep pic disc.
*MONSTERLAND/CHINA PIG split 7" (Mudd)...Monsterland shies away from their pop tendencies and goes straight for the jugular here, China Pig fall into a barbituate VU/Codeine style trip.
*THE MUFFS "Big Mouth" +1 7" (SFTRI)...Cali garage outfit (ex Pandoras) who I think are on a big label these days. They cover the Saints' "Do the Robot" on the flip.
*MUMMIES/SUPERCHARGER split 7" (Demolition Derby)...Both bands live and in all their crap-rock glory. Swank.
*NEW BOMB TURKS "Sharpen Up Time" +1 7" (Bag of Hammers)...kickin
*NEW BOMB TURKS "Got No Proof" +2 7" (Empty)...stompin
*NEW BOMB TURKS "Tryin to Get By" +1 7" (SFTRI)...hollerin
*PUTTERS John Hicks 7" (Bag of Hammers)...Fierce mid-tempo punk rock with such lively topics as the joys of owning a handgun, etc
*SALBANDO "I Could See the Smallest Things" +1 7" (OXO)...Kinda like Hendrix' uglier rock moments crossed with that noisy Mpls thang
*STUPID FUCKIN HIPPIE "River" +1 7" (Eardrop)...and the magic word is...Columbus! Their 2nd 7".
*TODAY IS THE DAY "I Bent Scared" +1 7" (Amphetamine Reptile)...Total spazz noise rock, green vinyl.
*UNREST "Yes She Is My Skinhead Girl" +2 7" (K)...classic 7" back in print.
*V/A OXO 5 7" (OXO)...Exclusive tracks from Janitor Joe, Muskellunge, John's Black Dirt, and Snag.
*V/A Self Mutilation vol 3 7" (Hippy Knight AUS)...4.00 Vertigo, Nunbait, Stump Wizards, Seaweed. Purple vinyl, list alternates.
*BLACK TO COMM #20...6.00 Seeds, Roky Erickson, MX-80, New York Dolls, Adny Shernoff, and lots of TV coverage.106 pages packed with tiny type, so it's more like a book than a magazine.
*GEARHEAD #1...4.00 Speed Kills' evil twin (similar drag racing content), but just as swank. Includes Gas Huffer/Supercharger split 7". Get down with it.
*PTOLEMAIC TERRASCOPE vol4 no 1...6.00 New issue feat Noel Redding, good Ed Kuepper interview, and as the saying goes, "much more." 7" includes cuts by Noel Redding, Andy Roberts, Ant Bee, Laughing Trees.
*ROLLERDERBY #11...2.50 Lisa Suckdog, I hardly knew ye! Bitchin full color cover and the usual cool stuff inside including cat reviews, sexually dysfunctional reader letters, etc.
*SPEED KILLS #4...3.00 Vocokesh, Jawbreaker, Von Dutch, drag racing, and 2 unreleased Rocket From the Crypt songs. List alternates!

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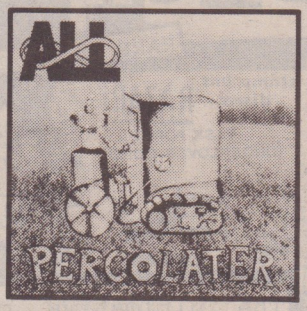
ALL • PERCOLATER

PERCOLATER, the fourth studio LP from ALL, could only be recorded by a band that lives, works and breathes the credo ALL OR NOTHIN'. ALL erupted five years ago from the rubble of the DESCENDENTS and BLACK FLAG with a So Cal based pop-core guitar, bass and drum jolt. In their quest for the "total extent," ALL lived and played together in the same Lomita, CA living /office space until 1990 when they relocated to a four bedroom affordable house in Brookfield, MO. Being in the middle of the U.S. enables ALL to support their eight month a year touring habit, and they get some quality fishing done in Brookfield Lake as well. On PERCOLATER, ALL blends hard playing and heavy hitting with the band's knack for writing memorable songs, served up in a straightforward, highly developed musical attack. CRZ 022 (LP/CA/CD)



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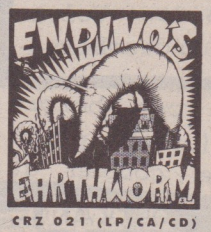

CRZ 021 (LP/CA/CD)

ENDINO'S EARTHWORM

ENDINO'S EARTHWORM is a creature concocted by guitarist / producer, Jack Endino, that is penetrating and unsettling as a liberated concentration camp. As a founder member of the psychopower quartet from Seattle, SKIN YARD, Endino has staked out gritty territory with his menacing guitar style for six years. Endino has gained the "Godfather Of Grunge" title for his production and engineering work on many of the independent rock releases from the Northwest US during that same period. On ENDINO'S EARTHWORM, Endino launches furious, muscular guitar blasts that strike right between the eyes.

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CHEMICAL PEOPLE: SO SEXIST! (LP/CA/CD) CRZ 002 ■ TEN - FOLD HATE (LP/CA/CD) CRZ 007 ■ THE RIGHT THING (LP/CA/CD) CRZ 013 ■ ANGELS 'N' DEVILS (10" LP/CD EP) CRZ 019 ■ SOUNDTRACKS (LP/CA/CD) CRZ 020 ■ CHEMICAL PEOPLE (LP/CA/CD) CRZ 023 ■ LET IT GO (5" CD SINGLE) CRZ 025 ■ CHEMICAL PEOPLE/BIG DRILL CAR - GETAWAY/SURRENDER (SPLIT 7" SINGLE) CRZ 701.

SKIN YARD: FIST SIZED CHUNKS (LP/CA/CD) CRZ 009 ■ SKIN YARD (LP/CA/CD) CRZ 015 ■ 1000 SMILING KNUCKLES (LP/CA/CD) CRZ 017 ■ THE BULLDOG SINGLE (10" SINGLE) CRZ 702.

TONYALL: NEW GIRL, OLD STORY (LP/CA/CD) CRZ 016.

CRZ 023 (LP/CA/CD)

CHEMICAL PEOPLE

CHEMICAL PEOPLE by CHEMICAL PEOPLE isn't what anyone would expect from these graduates of Beverly Hills High, simply based on the four albums and one EP they've released over the past four years. Sure the TV show, Beverly Hills 90210, has made their High School famous but the CHEMICAL PEOPLE party and play much harder, faster and amped-up beyond what any network censor would permit. A key to the Chems crunch is drummer / vocalist Dave Naz and on CHEMICAL PEOPLE, he takes over on guitar to turn up the female magnet potential. Ed Urlik anchors down their hard pop sound with rivet-gun shots of his base.

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We still need help with distribution. We do not trade. **Tribal War** usually gets the stuff faster and cheaper, and we could not get rid of them. You can buy or trade the **Huasipungo 7"** through them. The only exceptions we make are when we can get weird stuff they could not.

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-S. Clay Wilson

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Scene reports

The word scene is a farce, well maybe. Now that I've got your attention, let me give you the low down... Hi, my name is Robert Eggplant and this is my report of the East Bay Tragedy. I haven't been hanging out as much as usual which is kinda good, ya' see there's soo much to do out in this neck of the woods that it's pretty easy to not do too much.

But I'm still keeping my ear open, like for new bands: by the time you read this one of the newest bands, the **LUMPS**, may have broken up. They recorded a demo on April Fool's Day and toured up and down the coast. Another new act is the **LOCALS** featuring members of **BUMBLESCRUMP** and **BLATZ**. They have a sloppy surf 80's punk appeal to them. I saw **NAVIO FORGE** recently, sort of a high amphetamine power trip featuring Mike and Aaron of **FUEL**. Mike is also in **JOHN HENRY WEST** who have been playing around a lot but I've yet to see them. I heard they did some recording in San Diego. Also recording is **DELIGHTFUL LITTLE NOTHINGS**, a whopping five piece band whose various members carouse on roadtrips as opposed to practicing but still manage to play shows. I saw **SOULFIRE**'s first show. They got members from the broken up **SCHERZO**, a member of **FUZZZONE**/ ex-**FILTH**, and some singer guy who used to be in a rap band with Jessie Micheals. Satch's band, **EARL**, is looking for a bass player. **STOLEN FACE** is a new outfit not meant to be serious but already played a couple of shows. **RAOOUL** seems good with charisma, they not only get away with playing a Berkeley Post Office building, but they also have been playing 90% of their shows on a minute's warning and on other bands' equipment. So of course, Lookout signs them, which will hopefully produce a better recording than their first try which was, let's say, tipsy?

New Mexico transplants: Grimple; Lint: Rancid; Russ: Lungbutter.

Lots of tours: **SAMIAM** Europe, a **MUMMIES** reunion only in Europe, **SPITBOY** also in Europe who are not breaking up despite a rumor, **ECONOCHRIST** Europe, **SCHLONG** is doing the States, then a European after a **3 FINGER SPREAD** U.S. tour. They also put out a very limited complete cover 7" of Fleetwood Mac's *Rumors* LP tastefully retitled *Tumors*. **TOTAL FUCKED** has returned with new members/new songs. New Jersey's transplant underdogs **PARASITES** have been playing a lot but still seem to get little recognition. **THE VAGRANTS** changed their name to **POT VALIANT**. I think it has some drinking reference and as far as I know, they haven't changed their sound. Which reminds me of

Photos by: Murray Bowles

Dave's other band, **WYNONA RIDERS**, who broke up just before touring for their new 7" *Send In The Clowns*. Richie also was in **JUKE** who broke up recently as well—which is too bad because they were featured in ***Flipside*** and Phil from Subtreanean may put out some of their early stuff on vinyl. **MONSULA** is taking a break from touring. **GRIMPLE**'s 12" should be out soon plus a tour someplace. **FALSE SACRAMENT** is doing another 7" plus a tour soon. **LESS MISERABLES** have broken up. I believe they recorded for a 7" before they done so. Another underrated, unappreciated local band. So take notice of bands like **FUZZZONE** who are still around, they were thinking of breaking up, but were too afraid to tell their drummer - go see them while you can. **FIFTEEN** lost Rich, and I heard Marc is drumming for a metal band that "pays well". **LUNG BUTTER** has been playing a whole slew of shows, by the way, Russ is putting on a Bay Area Anarchist Gathering. **MR. T EXPERIENCE** seem to keep playing even though they're a 3 piece. **JOLT** lost a couple of members and picked up Owen from **GOOD GRIEF**. They have a 7" in the works and possibly a tour, but are in need of a "potential drummer."

The **POTATOMEN** play as much a Raoul does at Gilman, but they play outside, in the store, etc. They got a 4 song 7" in the works. The **GR'UPS** are back with new musicians though I hear Kamala is moving to Europe which leaves them and **NAKED AGGRESSION** without a drummer, though Flipside's Thras-

Kirsten Patches: Naked Aggression;
No wonder they call him Jesse "Luscious"!!

head is filling in for N.A.. Well at least Jesse is doing shows on KALX radio and Anna is getting publishing offers. I'm happy for them. The **INSAINTS** will do a split double 7" with the San Jose's **DIESEL QUEENS**.

Shows. Well, let's not count the Berkley Square and the Omni who tend to have slightly overpriced piss drink ticket shows. Your Place Too is still doing shows, Lenny is doing the booking, but I don't go there much, especially since some Oakland gangster started shooting up the ceiling. There've been good local shows at the Benicia Youth Center, except I've yet to go and check it out. Sometimes we get parties at Jux's or Fraggle's or some college dorm. Recently the new four piece **RANCID** was playing one and Berkley's famous nude guy was dancing in the pit despite the consent of the rest of the audience. By the way, **RANCID** has an LP coming out that doesn't feature their new 2nd guitarist Josh. Gilman is still pretty strong - always seems like it's in the red - if it's not the shows or the rent, then it's the neighbors. Um, recently though, the **INSAINTS** were playing their triple X performance and a member of the audience was deeply shocked and phoned the police. Summoning seven cop cars we found that this guy is an ex-punk turn religious fanatic, worse he's an ex-member of those glorious **DEAD KENNEDYS**. His name back then was like 65803. So this brings bad attention to Gilman before its review with the zoning board. Turned out OK, with the board voting 7-1 to keep Gilman open, though Marian is being prosecuted by the county.

Fugazi came to town and did a free outddor show at Sproul Plaza in Berkeley. About 4000-5000 people showed up to brave the noonday sun.

Fanzines are all around that place though. A fifth issue of the photozine ***Punk*** with interview with Jesse Luscious. A new zine focused mainly on fiction called ***Life With Pablo. In The Corner*** is on #5 plus Angela is working on a comp. tape. Gabe ex ***Boy Does High School Ever Suck*** is working on a new zine and playing with different titles for it. ***Wycd Zar Joose*** is another zine that is from Santa Rosa as with the last two mentioned. ***Rummy In The Deck*** is a zine by Joel Wing who is one of the only ex-members of the recently reformed **DANCE HALL CRASHERS** who hasn't, um, reformed. Branwyn is working on a ***Sour Mash*** #10 and recently did a ***Gilman Gazette*** with some other people. ***Tongue Depressor*** is a product from the infamous Occidental House that has mostly collages and heavy messages. I work with the girl from ***Penis Envy***, keep an eye out for her zine. Knowing my work I'm sure she'll have much to say pretty soon. John from ***Inwo Mantolives*** here, but the only thing I've seen him print was a bizarre piece called ***Riot Squirrel***. ***Miguel And Cara*** is from Albany and in the works, so is ***Blarg***. From Walnut Creek is ***I Don't Play These Reindeer Games***. Larry is working on another ***Lookout*** and I should have a new issue of ***Zippo*** out soon. Steve is still printing ***The List*** which comes out bi-weekly, and is sporadically printed on 50% hemp paper.

Paul Curran put out a comp tape celebrating Benicia related bands and Guiomme did a Gilman Benefit tape entitled ***If We Hung All the Landlords***. **Murray Bowles** is still a reliable face at shows, he still takes pictures and plays viola with an orchestra. Before I wrap this up, I have a small request. Since I can't cover this whole scene I have a few questions ... The **Riot Grrrl E.B.** seemed to get real popular quick then disappear. Is that still going? What's up with bands like **SPECIAL FORCES** (broken up?), **GAG ORDER**, **BLISTER** (both play rarely), the **HELLBILLIES** (who may have recorded), (ex Kamala & the Karnivals) Ivy's band **TEAM SHEEP** who played Gilman days ago and I recently saw a flyer for them on Telegraph. And what about **PINHEAD GUNPOWDER**? They played a couple of times as the ideal "opener" and I recently heard talk of them playing some more since all the members are in town. I was cruising San Pablo looking for a tattoo parlor one Sunday and saw Dan and Mick (ex Crummy Music and Corrupted Morals) in a car full of equipment ... What's up with the new band? And what about **Flush Productions** out in Richmond. For years they've been putting out elaborate compilations and it's all through the mail. I don't see no face from them at shows, or ads. So you see there is still much mystery out here, thankfully there's lots of ground to cover, almost too much. It would seem to me that even our punk distractions can become just as confusing and complex as the cities we live in or the lives we live. It's all fun and games until you poke an eye out. Eggplant

P.S. **NEUROSIS** moved back to Oakland, has a warehouse, and is now putting on shows there. The # is (510)532-9939.

Los Angeles- What ever happen to that place? Well for starters- **DOWN BY LAW** has recorded a couple 7"s to be coming out. One on the Texas label, Selfless records, and the other on a European label, Break Even Point- both to be expected limited. They also are planning to tour Europe in April with their new drummer from Florida. **BAD RELIGION** has recorded a new album, release date is yet unknown (by me anyways). **OFFSPRING** has a semi-new

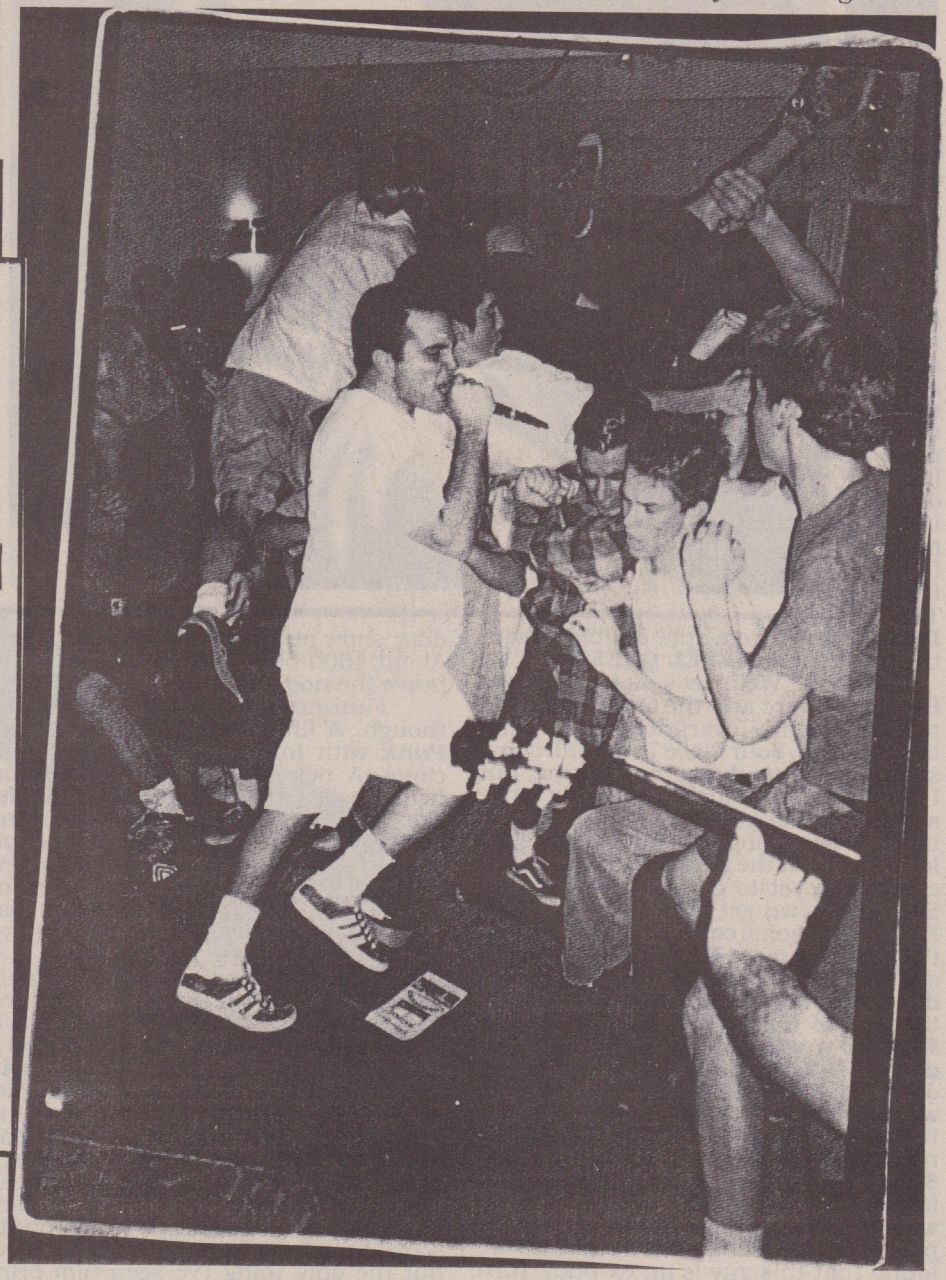
Function

They are also going to be hitting the road this summer, so if you get a chance, check them out. **FUNCTION** is putting out a 7" on Crisis, which should be out should be out sometime around June. **STRIFE** is going to be putting their next album on Victory, and they will be heading back east for some shows. **OUTSPOKEN** is also supposed to be playing some back-east shows too. **MEAN SEASON** has headed out on tour with their new 7" on New Age. **UNBROKEN** also has a new 7" out on New Age. Some other bands that are also worth mentioning: **ICE** is a band that has the coolest, easy-going, nicest, and funniest head-man, the legendary Evan! With songs that make projects like **PILLSBURY HARDCORE**, **GRUDGE**, **CHICANO CHRIST** seem like sincerity. I can't wait until they record so everybody knows what S.F.L.B. is about. By the way they have a demo out, and are going to record a 7" sometime in the near future. **MILKBONE** is a newer band that have been playing shows in the area for a bit now. They play good upbeat pop-punk, and they have a demo out available at Zeds Records. **BACKDOOR** is also a band that is getting their shit together after recording a very wellsounding demo (for the Record Studios). I'll be anxiously waiting to see a record from these guys.

Zines: Dave from ***Tidbit*** is getting ready to put out issue #4, which should be coming out sometime around April. ***Indecision*** should also have a new issue out sometime around April.

Places To Play: this is the worst part, as far as really cool all-ages shows

Blackspot

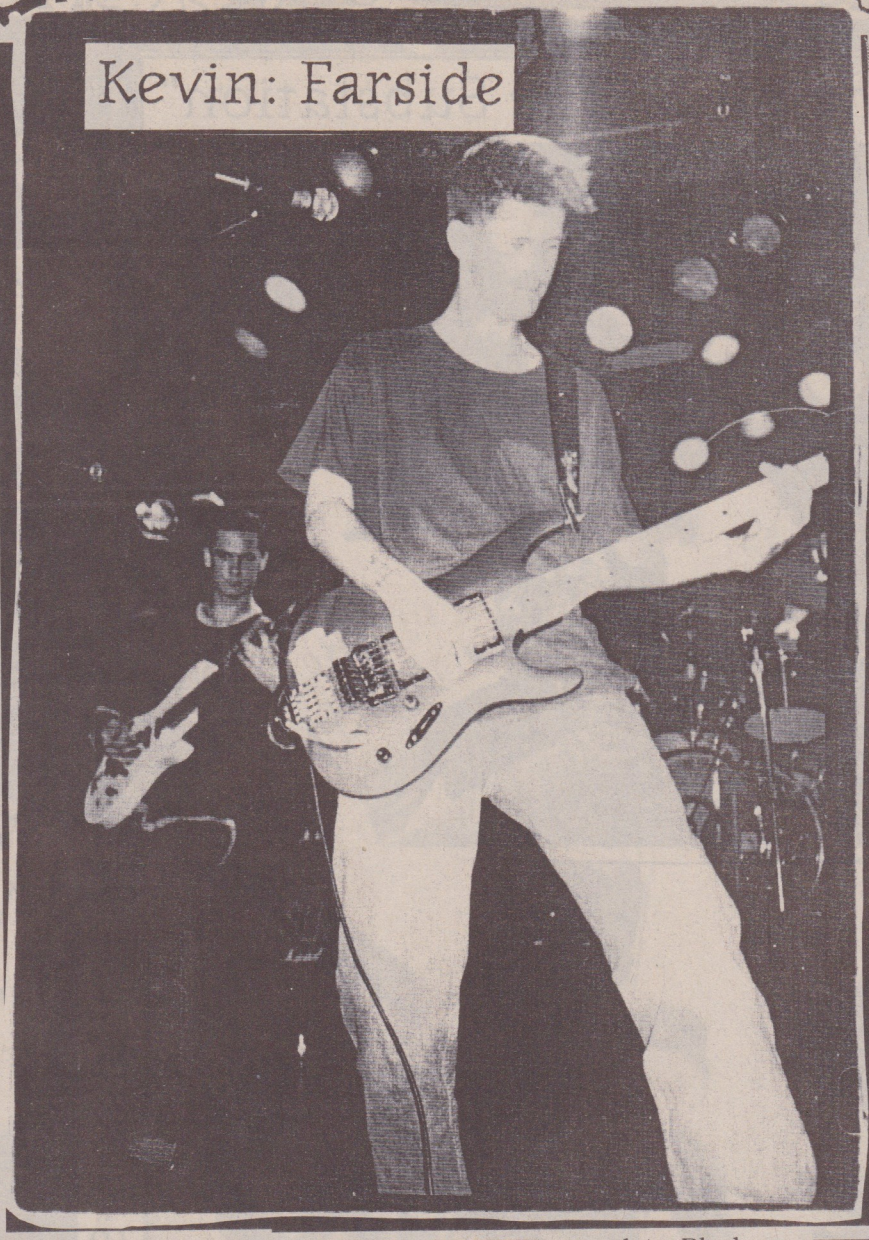


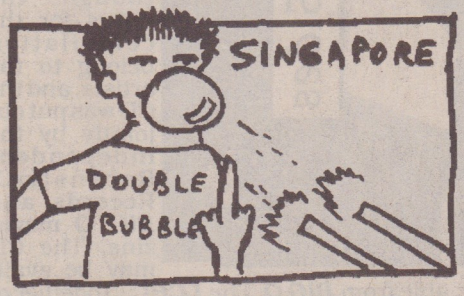
LP out called "Ignition", that begins where **REASON TO BELIEVE** ended. **FARSIDE** had a successful European tour in the end of '92 with their new guitarist, Kevin Murphy, since Rob bailed after their summer U.S. tour. Their newest release, "Rochambeau", on Revelation just plain rules! And their hitting the studio again in May to start recording a new LP. INSTED, which has been a history word for a bit now is pretty much, for the exception of a new singer, a band called **LIDSVILLE**. They are presently in the process of recording a single. **GAME FACE** has just released a new 7" on Network Sound which is done by Dennis and Mike from New Age/ Conversion. They are also in the process of recording an LP for the same label which is expected to be out some time in late May early June. **TRIGGERMAN** has a new LP out now titled *Dead Like Me* on Workshed, which is worth checking out- Gavin outdid himself on the layout, like always. On a sadder note, the bands **411** and **ONE STEP AHEAD** are no longer going to be with us; however, **ONE STEP AHEAD** is going to be putting out a final two song 7" and four song CD on a label put out by Operation Igby (no that's not the name of the label). Also, rumor has it that **411** might be putting out a last LP and maybe a couple last shows. Who knows? **SENSE FIELD**, which has an excellent five song EP/CD out, is in the process of recording a new EP to be put out by their same label. **BLACKSPOT** which had their 1st 7" on WorkShed is also going to be putting out an LP on Crisis which should get started around June.

and low door rates, **The Macondo**, located off of Melrose in Hollywood, has been really cool lately. The number for booking is (213)953-0615. Another thing that just came up lately is **Knucklehead Productions**, which has been putting shows on at the Quality Inn Hotel in Anaheim. The shows are also all-ages, but the door prices are a little steeper (anywhere from $7 to $11), depending on bands. The info line number is (714)323-8683. **Pitzer College** in Clairmont has a lot of shows happening too.

Well anyways, that is about it for now. By the way, my name is Bob, I know you don't fuckin care, but I thought I would let you know anyways. Till next time, take this advice: Don't run around in circles and punch people—it's distracting to bands. Watch them for a change.

Kevin: Farside

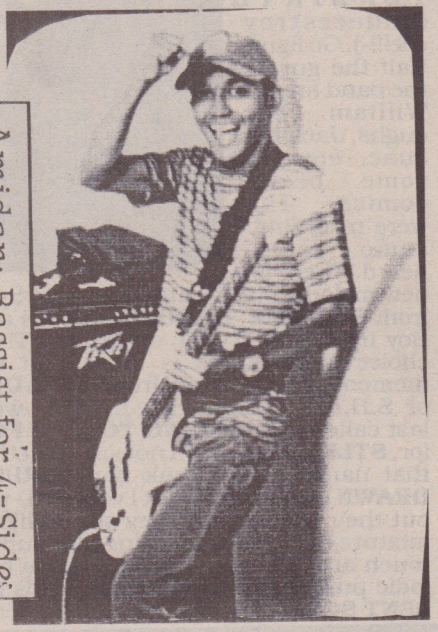




Greetings from Singapore! This is Yit writing in again...Thanx to all the guys who've written to me expressing interest in our Singapore scene. I have to apologize if I have taken a while to reply to all your letters - hopefully, all of you guys will have received copies of the ***Lion City Hardcore*** compilation by now.

I just want to inform the world punk community that - probably quite obviously - the ***Lion City Hardcore*** compilation is out at last, and - by the time of printing - the **STOMPIN' GROUND** EP will probably be out in the shops too. **STOMPIN' GROUND** signed to Black Sun Productions/Pony Canyon a few months ago and have been busy recording their EP, and soon to be released debut album. If you're interested in buying a copy of the *LC Hardcore* compilation, the addresses where it is available are listed below.

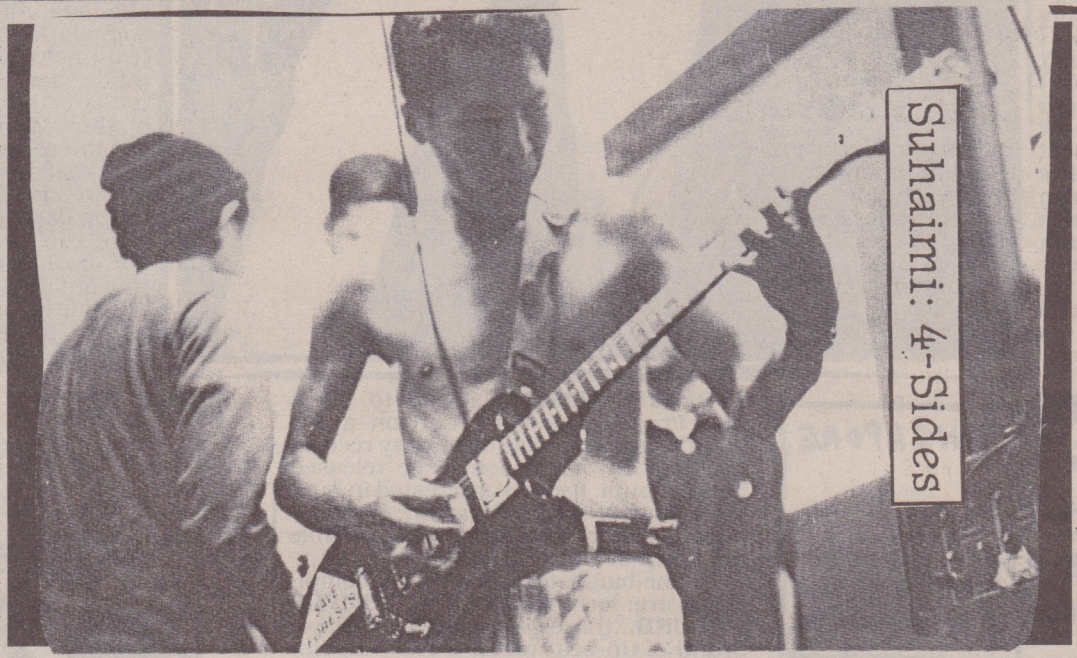
The bands featured on the compilation are: local HC legends **STOMPIN' GROUND**...these guys rock! They play a brand of up-beat metallic HC with rippin' drum and bass grooves. Next up is **UPRIGHT** who play a brand of more straight-ahead metallic HC. **BAWLOUT** are the third band on the compilation. They play a brand of Fugazi-influenced punk...these guys are pretty happenin'. **RECTIFY** are the fourth band up. Like **UPRIGHT**, they play in a more 'traditional', straight-ahead style, though they sound less metal-influenced and more punk rock-influenced. **ENRAGE** (Singapore) are the fifth band out. They are one of the best bands on the compilation...serious 'aggrocore'! They play heavy music with a progressive edge: hair-raising, in-your-face vocals, and a throbbing rythmn section. **VOICEOUT** and **UNITED BLOOD** are the next two bands up, respectively. Both bands play the 'chugga-chugga' metallic HC that appears to be representative of this CD as a whole. **SOULFIRE** are the eighth band on the compilation, and play experimental HC with a sort of industrial-type feel (they use samples, live- and programmed drums). The ninth band on the compilation are **INTENSE DECIBEL**, who play their own brand of rollercoasterockin' punk rock. Quite excellent in my opinion. The last band on the compilation are **4SIDES**...These guys play fast and aggressive HC with some kool time changes and rythmns. They are in some ways reminscent of their ***LCHC*** brethren **STOMPIN' GROUND**, though with less funk and more in-your-face choruses. **The *Lion City Hardcore*** compilation is available on CD and will probably be available on cassette in the near future. I have to apologize to all the vinyl collectors out there. We have no facilities (none whatsoever!) to put out LPs here. All the bands on the compilation have contributed two tracks each, making for a total of something like 72 minutes worth of playing time. All of the aforementioned bands are interested in putting stuff out, so if any of you label-people are interested, please write to the band or bands in question, c/o my address, below. We are having problems putting out CDs or cassettes independently, because the overhead is incredibly high in Singapore. Many of the bands



Amidan: Bassist for 4-Sides

would like to put out 7"s or LPs, but are unable to do so because - as aforesaid - of our lack of record-pressing facilities.

Other scene news... veteran punkers **OPPOSITION PARTY** have put out a new demo, which is meant to be their most impressive effort yet. These guys are looking to get signed, so if any labels are interested... I have no mailing address for **OPPOSITION PARTY**, but if you write to my address, I will pass the letters, etc. on to them. Art/alternative rockers **BIG BLACK KISS** have re-named themselves **AFTERBIRTH** (dddeeestroyeee!!!-). Go figure! Half the guys in the band are into William Boroughs, Jack Kerouac, etc. and some bizarre comics. They were recording a demo, last I heard. There is a new melodic punk-outfit featuring Syed from **STOMPIN' GROUND** on bass and Boy from **BAWL OUT** on drums. Their choice of guitarists is unclear at the moment: either Effandi from **BAWL OUT** or S.H.A.R.P. skinhead J.. They were last called **SOMETHING TO LIVE FOR** (or, **STLF**) though I am not sure whether that name stuck. Punk band **BRUSH DRAWN** have - from what I've heard - put out their first demo. They sound like a mixture between something like Supertouch and a Lookout Records-type melodic punk band. Deathmetalheads **SILENT SORROW** put out a 2-song demo tape entitled "Suffering in Silence/Pain Breeder". These guys are quite good if you like the death/thrash genre. ***BiG O*** magazine put out the ***New School Rock III*** CD with issue No. 85, if any of you are interested. Worthy of praise are: 'alternative-indie-guitar rock' (wow!) band **ESP**, **SILENT SORROW** (with the two songs from their new demo tape), HC/punk outfit **SWIRLING MADNESS** (who play the most excellent, groove-laden tracks on the CD), and the industrial-influenced **ROCKET SCIENTISTS.** All the aforementioned bands are willing to be signed. (The ***New School Rock III*** CD is still available, so if you guys are interested, write to the ***BiG O*** address.) There is a gig promoting the LCHC compilation in a few days, on the 7th April 1993. This is a 10-band gig, lasting for a total of somethin' like 5 hours! Hardcore!!!



Just to finish up...The *Lion City Hardcore - Together at Last* CD (which is the official name of the *LC Hardcore* compilation) was available with ***BiG O*** issue No. 88, though the rights for the compilation belong to the artists, and the CD was put out jointly by the independent ReconstruX Records and ***BiG O*** magazine. The CD may be available from ***BiG O***. The ***LCHC*** - *Together at Last* CD is available from ReconstruXRecords for US$ 11 ppd. overseas via air mail. For the LCHC compilation CD, write to either: ***BiG O*** magazine/ PO Box 663/ Robinson Road/ Singapore 9013; or ReconstruX Records c/o Suhaimi b Subandie/ Apt Blk 109/ Tampines St 11/ #02-269/ Singapore 1852. The **SILENT SORROW** demo tape is available from: **SILENT SORROW**/ Blk 146/ Jln Bukit Merah/ # 12-1070/ Singapore 0316.

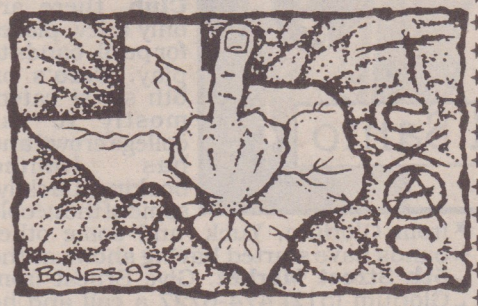
Other band addresses: **ENRAGE** c/o Nick Melchior/ 29A Ridout Road/

Scene reports

Singapore 1024; **STOMPIN' GROUND** or **4-SIDES** or **SOULFIRE** c/o Suhaimi b Subandie/ Apt Blk 109/ Tampines St 11/ #02-269/ Singapore 1852.

My address is: Yit Teh/ 72A Taman Nakhoda/ Singapore 1025; If any visiting punx or skinheads or undergound people are in town, phone me at: 472-3905. If I'm not available, leave a message on my answering machine or with someone. If any of you are interested on more information about the Singapore underground, please try writing to Nick Melchior from **ENRAGE** or Suhaimi b Subandie of **STOMPIN' GROUND/ 4-SIDES/ SOULFIRE/** ReconstruXRecords or to me.

Just a bit of extra advertising on the side (!): **ReconstruXRecords** are interested in working together with other labels, people or entities to put out joint projects in future. Nothing racist, fascist, sexist or homophobic though. They are also especially interested (eager!) to press the ***Lion City Hardcore Together at Last*** compilation on vinyl for promotion overseas, so if anyone is willing, write to them. Now!!!



Mark from Peaches and Herbicide fanzine here with an update on the Texas scene, especially the new developments in the Austin-San Antonio area. Since I've got a bunch of info I'm going to try and break it up for you. Still, I can't promise that I will mention everyone, particularly stuff in the Corpus Christi, Dallas, and Houston areas. Texas is really big. Forgive me.

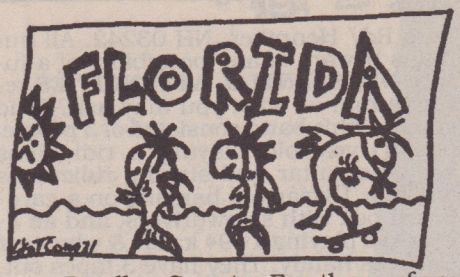
BANDS: First for the bands that have recently released records or have records coming out soon: The **AMERICAN PSYCHOS** from Austin totally rule. They kick out a very hard, groovy Swiz-esque sound, which is no wonder since their bassist, big Mike, used to be in that DC band Dimluck. They should have a 7" out on Drive records (the people who brought you the Intent 12") fairly soon, and you should buy it. **EL SANTO** from San Antonio are also incredible, like if the Minutemen had moved to DC and started a band with ex members of Rites of Spring or something. They have a four-song 7" out on Buddy System records that everyone should get. Marshall and Aaron also book shows in San Antonio (see listing later) and have really given a lot of time and effort to the scene. **GLORIUM**, El Santo's brother band, recently relocated to Austin from S.A. They are really great live; I guess you'd say crazy "emo" style. They have a real DC Soulsideish influence, but the music remains their own. They have a new 7" out on Unclean record from Austin that fully rocks. JOHNBOY, also from Austin, just released a seven inch on Undone Records that you should check out. They have a kind of Bitch Magnet sort of sound with hard, syncopated drums and have been gaining a sizable following in Austin. STRETFORD, another Austin band, has released a 7" called "Target" on Plan B records. They have a really cool '77 style punk sound with a mod-ish feel, complete with horn section and everything! **BUDDHACHEST** from College Station are due to be on an upcoming Blondie covers compilation (w/ El Santo, Rugburn, and Gut) released by Todd and Tiz from Marooned in C.S. They just completed a mini vacation-tour to California. They have a cool melodic, Jawbreakeresque sound that really comes through on their demo. Write them at 1407 Holleman/ College Station, TX 77840. **RUGBURN** from CS, do a cool kind of 8bark male-female vocal thing and will also appear on the Blondie comp. They have a demo that they recorded at the Thd house in Minneapolis that you can try to beg from them if you write a really nice letter to the Buddhachest address above GUT from Austin will also be on the Blondie comp, and they are earth-shattering. These guys were (and still are) a big part of the College Station scene and are probably one of the best bands without vinyl in Texas that I know of. They have a hard yet groovy No Means No kind of sound, but that description can't do justice to their uniqueness and utter greatness. Send money and ask for any demo tape they might have to 1803 Nueces/ Austin, TX 78701. **MINORITY** from Copperas Cove also just released a 7" on Flaming Steve records out of Austin. They are really high energy and powerful live and have a DC hardcore (Ignitionish) influence that really comes across on their record. They should have another seven out on Flaming Steve in the near future as well, so keep your eyes open. Finally, **SLEEPING BODY**, formerly from the Ft. Worth-Dallas area have broken up and moved to Maryland to form a new band with some of the guys from **VOICE OF REASON** from Amarillo. They have a great Heroin-esque crazed-emo style sound and just released a 7" on Vermin Scum from Maryland. Voice of Reason have one out of print seven and another on Selfless, (I think) w/ one in the works from THD in Minneapolis. Bands with recent demos include: **FIGBASH** from Austin who have a really cool East Bay punk style, like Crimpshrine but faster, okay more like Rancid I guess. They have recently adopted new drummer Toby Bitter (ex Filth), and he wants to say "hi" to all of his friends back in the East Bay. You can get their demo for a few bucks from PO Box 4333/ Austin, TX 78765. **GOMEZ**, also from Austin, just recorded probably the best Texas demo out right now. They have a really catchy, melodic pop-punk/ dork rock sound ala the Descendents that is nothing short of godlike. Their song "Kiss Meets the Phantom of the Park" must come out on vinyl or I will personally sell all of my possessions and

put it out myself. Write for a free fan club kit to 120 Pharlope/ Buda, TX 78610. **TWISTED HIPPY CHILDREN** from Austin also have a demo out, and Bones from Spiderworks 'zine calls them Austin's "#1 local hardcore band." You can get their demo for $5 to PO Box 180393/ Austin, TX 78718-0393. Other Bands of note include: **YUCK** (from Austin who have a truly great Dinosaur-Superchunk type pop sound that several small labels are looking to put out). Also, Tim Kerr (ex Big Boys, Poison 13, Monkeywrench) is in a new band called **JACK-O-FIRE** that I hear may have a 7" coming out on Undone Records (see listing later). You know it will be good. Up and coming bands from all around include **BUCKETFUL** and **JUAN** (both powerpop outfits from Houston featuring cute boys and ex members of the Macho Muchachos), **BIG DRAG** (infectious surf-drunk-pop from San Antonio, practically the Tacoland house band), **BOXCAR SATAN** (bluesy ugliness from San Antonio), **RIG** (blistering fast noisy radness from Austin), **THE FLYING SAUCERS** (dreamy-noisy guitar stuff, not what you'd expect when ex folks from Agnostic Front and Nice Strong Arm get together - 7" out on Unclean), PORK (all female garage rock with a fantastic 7" on Rise Records), and **JESUS CHRIST SUPERFLY** (really good punk with a nifty 7" on Rise as well). Other bands include (and I'm sorry if I miss anyone): (Austin): **THE UNLIKED**, **THE INHALANTS**, **CHERUBS**, ***69**, **SPOILERS**, **VEL-CROW**, **BOWLER BOYS**, **ED HALL**, **CHAINDRIVE**, **THE FUCKEMOS**, **WET**, **DEATH VALLEY**, **LATHER**, **MISS UNIVERSE**, **NOODLE**, **ROCKBUSTERS**, **UNICORN MAGIC**, **THE SWANKTONES**. (San Antonio): **THE DISPICABLES**, **COUNTRY GIANTS**, **INFIDELS**, **NUKLEAR FISHSTICKS**. (B/CS): **FIGO**, **DUMPY DOOERS**, **UMLAUT**, **FLESHPOT**. (Houston): **DIXIE WASTE**, **TREAD**, **NO SOLUTION**, **THE HAVENOTS**. (Dallas): **REFRACTORY PERIOD**, **SUICIETY** (back together?)

RECORD LABELS: Unclean Records: The same early 80's label from Oklahoma is now in Austin. Roger Morgan is a mad man and even does distribution for lots of other local labels. He has put out the Glorium and Flying Saucers singles with upcoming releases from the Inhalants, Cherubs, and Thomas Anderson and El Santo. Distributors, stores, and everyone write or Fax Roger at PO Box 49737/ Austin, TX 78765/ Fax: (512) 452-9364 **Drive Records**: Brought you the Intent 12" and have upcoming singles by the American Psychos and Houston's Refuse to Fall. Write Brian at PO Box 50512/ Austin, TX 78763. **Buddy System Records**: Have released the El Santo seven inch ($3ppd) and will be "buddying up" with Berkeley's Homemade Records to put out the next Jolt 7", so keep watch and buy both! Write these nice fellas at PO Box 49514/ Austin, TX 78765. **Undone Records**: Put out the Johnboy 7" ($4ppd) and should be putting out the Jack-o-Fire seven soon. Write: PO Box 4012/ Austin, TX 78765. **Flaming Steve** released the Minority seven inch ($3ppd) and have plans for another in the upcoming months. Local bands especially and anyone interested should send demos/orders to Steve and Heath at PO Box 8649/ Austin, TX 78713-8649 **EV Records** put out the first Glorium 7" that is sold out, as is the VPs/ Superman's Girlfriend split 7". Limited quantities of the Loco Unclean) provide a solid base for distribution of local small labels and 'zines. Stores and anyone interested, please get in touch! Write or fax to 6403 Johnny Morris #12/ Austin, TX 78724/ Fax: (512) 928-9698

ZINES: *Yet Another Fanzine*: Put out by Craig from Rise records, so it's got to be cool. Send $2 to the Rise address. ***Spiderworks***: Sean "Bones" Davis, a much-loved transplant to Austin from San Diego, puts this one out, and it's always informative, entertaining and punk. Issue #11 out now with interviews with Rancid, Dahmer's Diner, and Battalion of Saints. $2 to PO Box 4333/ Austin, TX 78765. ***Oyster Publication***: Lainie from Chicago has been set up in Austin for a while now, having left behind all of her friends at Underdog. Send her some stamps for a catalog of cool printed matter ranging from ***Banal Probe*** 'zine to Ben Weasel's Chap books. PO Box 4333/ Austin, TX 78765. ***Twistworthy*** is one of the longest running Texas 'zines, put out by Mark Twistworthy from Houston (he plays bass in Juan, too). Issue #7 ($1) is out now with one Econochrist interview and lots of funny stuff like bad tattoo sightings, early Pushead art, and a free Mark Twistworthy prayer rug! Mark also works at Vinyl Edge and tries to book shows sometimes. Write/call 4030 Cypressdale Dr/ Spring, TX 77388-4925. Phone: (713)355-1350. ***Neutral Gravy***: Jessica from Bryan-College Station puts this out and always has some rad scheme cooking. She was responsible for organizing the recent Dodgeball Punkfest held at the Wellborn Community center outside College Station, to which punks from all over (San Antonio, Austin, Houston, and B/CS) converged on Feb 20th. We traded 'zines and ate free candy, dumpstered donuts, and beans and rice while 14 bands played until lam and the Austin-San Antonio contingent faced off Against the local College Stationers in many wicked dodgeball match ups. Write and ask her how she did it (remember, Texas is enormous and to organize such an event is just plain amazing) - 3503 Greenridge Circle/ Bryan, TX 77802. ***Arthur's Cousin*** is put out by a guy named Joshua in Austin. I don't really know anything about it, but you can write to him at 2501 Wickersham Lane #2132. Austin, TX 78741. ***Peaches And Herbicide***: Issue #3 is out with goofy ramblings, funny stuff, and a Spitboy interview for two stamps. Plans are in the works for a "Farewell to Texas" issue when I head off to grad school, perhaps to include a comp tape of local Texas bands. Since I will be out of pocket for the summer send all requests and inquiries care of the Buddy System address above.

VENUES: Austin: With the temporary closing of the **Cavity Club**, there are only a few places for punk bands to play. **Emo's** on 6th street caters mostly to the college crowd and has limited booking. Luckily, some of the people from Glorium, Yuck, and some other bands have started having shows at the **5th Street Market**. Give Ernest from Glorium (512) 474-6727 a call and he will at least be able to refer you to someone who might be helpful. Also, Bones from Spiderworks may be able to help out, seeing as how he has previously booked shows for the Cavity such as Spitboy, Econochrist, Horace Pinker, and others. You can reach him at (512)322-9624. San Antonio: **Air Condition** is a totally DIY booking set up run by Marshall and Aaron from El Santo. They can refer you to clubs or set up a show at the Tacoland or the Cameo downtown. They have been swamped with bands wanting to play, so they can't accommodate everyone. Still, they have booked Schlong & Jawbox and they always give touring bands as much as they can after expenses, & a nice place to sleep. Get in touch at least two months in advance, especially for a Tacoland show. Call them at (210) 738-0739 or send a demo to El Santo address: PO Box 120191/ San Antonio, TX 78212-0191. Marshall and Aaron also have a 7" comp in the works, hopefully with El Santo, Big Drag, Boxcar Satan, and Rig. Houston: You can call Mark Twistworthy and he will at least be able to put you in touch with someone. I hear that the **Pik N Pak** has reopened, which sounds promising. Call/write 4030 Cypressdale Dr/ Spring, TX 77388-4925. Phone: (713)355-1350 Well, that's it for now. If I left anyone out, again, I apologize. The whole Texas scene is growing, so keep your eyes pealed for new stuff from all these great people and remember that communication is what makes punk rock great, so get in touch.



Pinellas County: For those of you who've never had the pleasure of vlsitlng Pinellas, I'll relate some relevant and a few irrelevant details:

Pinellas County is a peninsula. It's located to the west of Tampa, in the mlddle of the state, on the west coast. The staple of our economy is tourism. A large part of the population is made up of senior citizens. Another large portion is composed of rednecks. Many of the most ambitious of these good ole' boys serve on the Pinellas County Police Department. Most of the positions on the school board, city councils, etc. are held by reactionary Christian Republicans. Most of the jocks here carry guns and often beat the crap out of people for little or no reason. The weather is sunny and warm nearly year round.

I know what you're thinking! What a great place for a punk to live! Plenty of things to be pissed off about, plenty of establishment to subvert, lots of authority figures, what more does a punk need? Well as hard as it is to believe, the scene here in Pinellas has experienced lots of really shitty, dormant periods. Jannus Landing in the city of St. Petersburg (where I live) has provided big name punk shows on a semi-regular basis for years, and the adjacent Club Detroit has helped with some of the smaller ones. Years ago, The Armory up in Clearwater tried hosting punk shows for a while, but it didn't last long. There was a skatepark in Largo that put on some great shows, but alas, they too eventually went under. Aside from an occasional warehouse party, Pinellas punk bands continue to lack places to play. It sucks having to depend on Tampa so goddamn much.

One thing we don't lack right now are terrific bands. Some have sprung from the ashes of well-known older punk bands, and some have come out of nowhere, but all of them rock.

You've undoubtedly heard that **NO FRAUD** replaced founder Dan Destructo with former Meatwagon front man Bil Bowman and are now called **MANIC DOSE**. Well, they rip, and they reportedly have a whole bunch of new material. It's been a while since they played out, but I'm sure they'll be out and about soon.

Bil's other band **IMA** is so good I don't even feel comfortable describing them in words. Lotsa breaks, lotsa changes, lotsa weird chords, lotsa flavor, lotsa texture, lotsa fun. Their demo is out! It's worth the measly few bucks, I promise!

ASSUCK recently spent some time on the road with their new bassist Steve (not to be confused with co-founding member Steve Heritage). The new Steve is a great bassist, and unlike the other Steve, he's a damn nice guy.

HOME is a killer band from Seminole. Their music is slow, moody, melancholy and plodding, but in person they dole out lot's of warm fuzzies. They've got a bunch of demos out, and I hear they're going to do a split 7" with **IMA**.

MISTAKEN IDENTITY have are the longest running punk band In Pinellas County. I remember first hearing about them about six years ago. Of course they've been out of commission for a few years, but now they're back and ready for action. They're starting a record label, playing lotsa shows, and generally spendlng twenty four hours a day being as punk as humanly possible. Thumbs up!

REALLY SMELLY SOCKS were thought to be history long ago, but it turns out they're back, and with a 10" EP, no less! Haven't heard 'em in years, so I can't tell you a thing about the band. Great name, though.

My buddy Lemon from Clearwater tells me he's formed a new band called **GRIN HAPPY**. I haven't heard them yet, but if Lemon is involved, I've got to give them the benefit of the doubt. E-Lemon-NATION!

My ex-**CRANKSHAFT** bandmate and best buddy Johnshaft left for college last summer and our first post-Crankshaft project, **GOSSAMER**, has consequently undergone some line-up changes and restructuring. We're back in the swing now, and have been doing some extremely sucessful shows. We'll be playlng out of town more frequently and hope to tour this summer. If you've heard about us, you've probably been told incorrectly that we're a ska or a funk band. We draw from neither of these genres. We're a punk band with a full horn section. Our sound could be compared to Frank Zappa, Nomeansno, old Rush, Rhythm Pigs, or even Plaid Retina, depending on which part of which song you're refering to. It's difficult to describe our sound in terms of other bands, since few punk bands have ever worked with horns at all, and we've incorporated horns into every song. Anyway, if it sounds like something you'd dig, send $4 for a nine song studio recorded demo.

If you live in Florida or any nearby state, be on the lookout for Lottapoorloozers '93, a day long punk-fest to be held in late April. The list of bands scheduled to play are: **PINK LINCOLNS, MANIC DOSE, ASSUCK, SCROG, MISTAKEN IDENTITY, LYSERGIC GARAGE PARTY, BOMB SHELL, GOSSAMER, HOME, IMA**, the new incarnation of **AWAKE**

Clark gets kooky

Gossamer

without Don, and **SPOKE**. The whole thing is still in the planning stages, but if it comes off it's going to be insanely fun. We're hoping to have food, art, crafts, and social action type stuff. In other words, it'll be like Lollapaloza, except there'll be good music, good, inexpensive food, more to do, and it'll be less than half the cost to get in.

For some good interviews with local talent and touring bands, as well as other interesting stuff, look for the latest copy of ***Incrowd***, a new zine from Countryside.

WARNING! There is a group of sneaky Christians masquerading as punks in the Tampa Bay Area who are putting on expensive fake punk shows and doing an absurd scripture laden fanzine called ***Thieves and Prostitutes*** to try to trick people into joining their cult. Beware! Their flyers and fanzines might look punk on the surface, but the messege within in the same bullshit Pat Robertson extoles. Don't be fooled!

Other than that, go to local shows, buy local demos, buy fanzines, give a shit, piss off your parents, read a book, stand up, act goofy, get motivated, do something, be somebody. Or...don't. Clarkshaft/ 5095 Dover St NE/ St. Petersburg, Fl 33703; Gossamer/ 11740 81st Pl N/ Seminole, Fl 34642; Mistaken Identity & Really Smelly Socks/ 1016 3rd St. N/ St. Petersburg, Fl 33701; Assuck/ 5208 27th Ave. S./ St. Petersburg, FL 33707; Ima/ 782 1/2 24th Ave. N/ St. Petersburg, Fl 33704; Manic Dose/ 311 1/2 14th Ave. N/ St. Petersburg 33701; Home/ 4111 E. Okara Rd./ Tampa, Fl 33617 (So some of them live in Tampa, big fuckin' deal! Brad lives on my side of the bridge!)

New Hampshire: it's a good atate to burn down, but I wouldn't want to live here (too bad we do). The political sltuation here seems to be Rush Limbaugh's (and Nackey Loeb's) wet dream. Bet you thought punk was your opportunity to flee from closed-minded shouldn't-exists like nazis, huh? Needless to expound, NH's underground is infested with idiots. Funny how they all wear iron crosses & flags instead of swastikas gee, I'm fooled, aren't you? Fuck these idiots. There's this stupid fucking band called **THE SYSTEM** - avoid them at all costs. They get up on stage and puke out blatantly sexist & nationalist dogshit & expect us to lap it up — sorry, fuckers!! And then a song about "dirty smelly hippies" — sorry, but hippies are a dream compared to these dumfuks. Probably a product of the huge anti-PC movement (which is now 10 times bigger than "P.C." *ever* was, dunno if you've noticed! Fuck all this label shit! Individuality? What's that???)

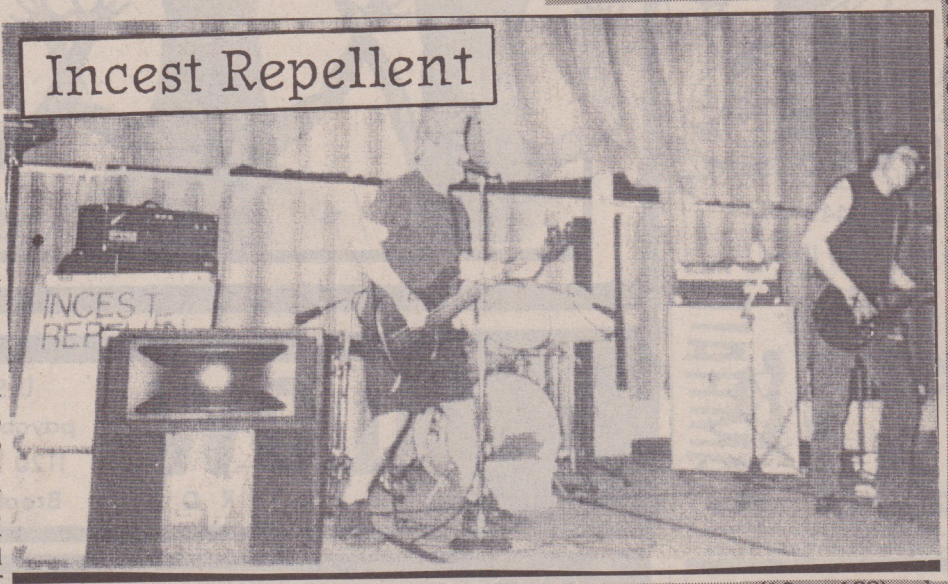
Bands: **ABORTION SQUAD** is a cool mumble-as-loud-&-fast-as-you-can thrashcore band, contact Pat Landry/ 258 Belmont St/ Manchester NH 03103. **DELUSION** are deathcore, I'm told, but I know nothing else about them but the address: Brian Bergeron/ 2 Sapling Circle #8/ Nashua, NH 03062. **DICK FLOWER** — send me my tapes, willya??? **EDITH BUNKER'S DEMONIZED VOMIT INSURANCE** does "narcissistic shit-noise" and no live shows, but they have a couple of tapes: 46 Old Hillsboro Rd/ Henniker, NH 03242. **HALLUCINATION PEPAIRMEN** describe themselves as "the Melvins, Scratch Acid, and Happy Flowers getting into a fight with a salad shooter, with lyrics written by the love-child of the Feederz and Stikky." Make sense? Neither do they. Write these cheese-graters: 46 Old Hillsboro Rd/ Henniker, NH 03242. Interview them repeatedly (?) — **FOOD SHOVEL** and **MELON BALLER** are two conceptual bands at this point, the former to be "fallingdownstairs hatecore" and the latter to be "geek grindcore". Write to the 46 Old Hillsboro Rd address for info on elther of these. **INCEST REPELLENT** are qulte the characters - good-n'-loud thrashcore folks who do songs like "C Is For Cookie" and "Killer Appliances" & the bassist dresses up like a medieval Tlbetan friar (??) - write em: Rob Wilmot/ 8 Cannon Dr/ Nashua, NH 03062. **LIQUID CHEESE** describe themselves as "one man's loneliness, stupidity, and a casio keyboard". What more could you possibly want?: 46 Old Hillsboro Rd/ Henniker, NH 03242. All humans beware of any possibility of a future **ODASSENTIAL ATTENDITIES** reunion tour — why, you may ask? I kid you not, this band consisted of 3 people: one 21-year-old playing a ridiculous acoustic guitar and singing ridiculous lyrics, a 13year-old banging on a cardboard box with screwdrlvers, and an 11-year-old playing a 49¢ kazoo & whatever else was handy. They have 3 tapes out, write to the 46 Old Hillsboro Rd address above or: 357 Causeway/ Lancaster, NH 03584. **ONE HOOTCHIE COOTCHIE** may still be around, more homemade noise stuff: 3 Sunset Circle/ Littleton, NH 03561. **ORANGEADE** is basically **ODASSENTIAL ATTENDITIES** plus one 19-year -old playing bass. Sick, sick, sick: same addresses as **ODASSENTIAL. THANKS TO GRAVITY**, I hear, is a really lame collegey-alternatlve-y loaf of shit, and I *think* this is the address for one of the members, so send a dead cat to: RR 1, Box 625/ Whitefield, NH 03598. **THE QUEERS**, well, you've all heard of them, the hyper-Ramones-y stuff that Mr. Weasel drools over: Joe King/ 148 Lafayette Rd/ North Hampton, NH 03862. **REBEL CATTLE** have broken up, but in their wake they left a legacy of 1 tape, and write this guy for his next band project as well: Jesse Zabiski/ RR 2, PO B 65/ W. Lebanon, NH 03784. **THE MAGGOTZ** are really cool guys, the music is like if the D.K.'s played fun-punk, with a bit of everything thrown in, contact em!. 17 Granger Dr/ Lee, NH 03824. Anyone know the whereabouts (or anything else) of **RED FERN**???? **THE SCHMIDES** describe themselves as "jazz-metal" - we haven't heard them, but it sounds insane enough: Wolff/ 1465 Hooksett Rd #143/ Hooksett, NH

Scene reports

03106. **SMOG** - all we know is they did that split 7" with Suckdog & sound kinda neeeet, oh yeah, and their address: PO Box 1491/ Dover, NH 03820. **TOAST** are a way-better-than-average pop-punk kinda thing (yeah I know you're already puking) seriously, these folks aren't typical, they have some stuff that's actually kinda redeemingly weird (okay, so they're not Caroliner), but check em out, stoopid: PO Box 6503/ Portsmouth, NH 03802. **X-RAY OF A BOILED SANDWICH** like to describe themselves thus: "If Happy Flowers and Caroliner had a collective I.Q. of 23". Ouch. Barf forth to: 46 Hillsboro Rd/ Henniker NH 03242. And on that note, heed **CARBERATOR PISS POPSICLE**'s selfdescription as well: "This is what happens when idiots think they're creative". (same 46 Old Hillsboro Rd address).

Okay now...Clubs? Uhhh...okay, that's *not* our strong point. There's the **Empire Theater** (87 Massabesic St/ Manchester NH 03103/ 603625-8500~ but their main concern seems to be $ & fame .....they do have cool shows sometimes... they seem to cater to metal though, mainly. The actual building *is* cool though - an old beat-to-hell movie theater - good & decadent. **UNH** puts on shows about once a year or something, but they're not to be missed: UNH/ M.U.B., Room 140/ Durham, NH 03824 - 603-862-1001. Then there's all these places we don't know too much about: **Keene Teen Center**/ 11 Elm St/ Keene, NH 03431/ 603-358-3774 (ask for Kevin Johnson); **The Reflex**/ 141 Heritage Plaza, Amherst St/ Amherst, NH 0303/ 603-889-8813. (Slapshot played there once: barf!!); **The Stone Church**/ Granite St/ Newmarket, NH 03857/ 603-659-6321 (I guess they book mainly "alternative" drek—?); **Thums**/ Concord, NH/ 603-224-2626 (Incest Repellcnt got banned from there because of their name & for being too "hard"-?!?). Promoter: Rat 7/Empire Theater, Howie/ 435 Hanover, Unit 3/ Manchester, NH 03104/ 603-641-2041 (see above paragraph for description).

Labels? Yeah, we got a few of them too! **Burping Turds Cassettes** specializes in releasing things so ridiculous that no one else would think of coming within a mile of the stuff. Send forth your noise, o ye without hope: 46 Old Hillsboro Rd/ Henniker, NH 03242. Send a stamp for a free catalogue, too - tapes are only 3 bucks. **The Fever Dream** is trying to put together a comp tape called *My Parents Rioted In LA and All I Got Was This Stupid Tape*. He needs local bands, 90 write: the Reverend Bill Kte'pi/ 43 Main St/ Hollis, NH 03049. **Happy Disaster Records** is looking to release vinyl (pressers get in touch!) but also wants to release tapes as well - band desired: anything from goofcore to political grindcore! Write: Mike/ 46 Old Hillsboro Rd/ Henniker, NH 03242. **Vomit Records** is run by one of the guys from the **MAGGOTZ** and is also looking for cheap record pressing (who lsn't?). .Write: 17 Granger Dr/ Lee, NH 03824. **Weiner Baby Tapes** is a comp-tape oriented label, and is trying to put together a TV show theme covers comp, a They Might Be Giants covers comp, and a comp of northern New England punk bands. So hurry up & contact Nikki at: 46 Old Hillsboro Rd/ Henniker NH 03242.



Zines. hold onto your shorts, there's a lot of em: ***200 Billion***, c/o 8 Beech St/ Merrimack, NH 03054; ***Balcony of Ignorance***, c/o Claude Bottom/ 55 A Centennial St/ Seabrook, NH 03874; ***Dishwasher***, c/o Pete/ 45 Mt. Vernon St/ Dover, NH 03820-3030; ***Dress Like an Armadillo***, Jesse Zabiski/ RR2, PO Box 65/ W. Lebanon, NH 03784 (a great funny slop-rest of a zine, folks); ***Hallucinatory Amnesia***, c/o Daina/ 113 Cimarron Dr #C17/ Seabrook, NH 03874 (get it bonehed!); ***Look Again***, PO Box 1090/ Hudson, NH 03051 (metal inclinations but they *will* review anything); ***Meshuga Expression***, Brian, 8 Sunset Circle/ Littleton, NH 03561 (short opinion thingy); ***New Hampshire Gazette***/ 37 Skunk Farm Rd/ Hillsboro, NH 03244 (anarchist paper thingy); ***Over the Edge***/ PO Box 3082/ Portsmouth, NH 03801; *Poesy*/ 3 Sunset Circle/ Littleton, NH 03561 (poetry thing - write to see if he's still doing it); ***Poser*** c/o April/ 52 Milborne/ Hampton, NH 03842 (cool fanzine looking for contributions); ***Shockbox***/ PO Box 7226/ Nashua, NH 03062; *Spank*/ PO Box 3082/ Portsmouth, NH 03801; ***the Strange at Birth zine***/ 46 Old Hillsboro Rd/ Elenniker, NH 03242 (that's not actually the name of the zine; it changes its name each issue and the first issue will be called ***Get Naked, We're Going to the Post Office***. The hatechild of ***Strange Damage*** and ***Dead at Birth***. They review *anything* and intervlew lesser-known bands and are generally wacky); ***Torch***, c/o Sara/ 28 James St #11/ Milford, NH 03055; ***Tray Full Of Lab Mice*** c/o Melissa & Matt Jasper/ PO Box 356/ Durham, NH 03824; ***Tumbleweed Cyberdelica***, c/o the Reverend Bill Kte 'pi/ 43 Main St/ Hollis, NH 03049; ***Two-Ton Santa***/ PO Box 1332/ Portsmouth, NH 03802; ***View***/ PO Box 3082/ Portsmouth, NH 03801. Whew.

Yuppiekill Distribution will be distributing a Demise 7", the *Imagine a Food Fight With Celery Sticks and Only Celery Sticks* 7" comp, hopefully ***Tin Drum*** zine, and everything by Burping Turds Cassettes, Happy Disaster Records, and Weiner Baby Tapes. Why don't you drop them a line??: 46 Old Hillsboro Rd/ Henniker, NH 03242.

Don't look now, but we've got radio too, folks: Jesse Zabiski does a really cool show every now & then on **WDCR** 1340 AM in Hanover NH (write to him for more info on this: Jesse/ RR2, PO Box 65/ W Lebanon, NH 03784). And of course, **WUNH** (91.3 FM). They have the No Rules show on Wednesday nights 11 PM to 2 AM, plus the Zeitgeist show on Saturday mornings (10 to 12?), when they play "mid-70s to mid -80s only", which includes a lot of punk/etc stuff, *plus* the Sonic Occurrences show, Monday nights (7 to 10?), which is their "underground american" show. Their general programming alone is 70% independent music! Really cool ststion: WUNH, University of NH/ M.U.B./ Durham, NH 03824/ 603-749-6042.

Stores: **Catello's** (680 Glen Ave/ Berlin, NH 03570) is the cheapest place to get instruments of *all* kinds for 100 miles or more. Hours: 9-4 Mon-Fri, 9-i2 Sat. **Dartmouth Book Store After Hours** (7 Allen St/ Hanover, NH 03755) is a cool place in Hanover to get books & records. **Rock Bottom Records** (86 Pleasant St/ Portsmouth, NH 03801) is NH's punkest record store, I'm told. Definitely check it out. **Rockit Records** (Daniel Webster Hwy/ Nashua, NH 03060) is run by some really cool people, we've heard... **Sign Or the Wolf** (Glen Rd Plaza/ W. Lebanon, NH 03784) is a cool tattoo place, Mike highly recommends their work... oh yeah, and for hanging out in Hanover, go to the corner of Allen and Main streets, this is where you'll find all the local cool folks. Oh yeah, I almost forgot...if you write to anyone in your entire life, it should be to these fools: **Jhonny & Jeff**/ 357 Causeway/ Lancaster, NH 03584.

Well, that's all from us today. Write to us, Brent & Mike/ 46 Old Hillsboro Rd/ Henniker, NH 03242...gee, you haven't seen this address recently, have you? Goodnight bonehedz.

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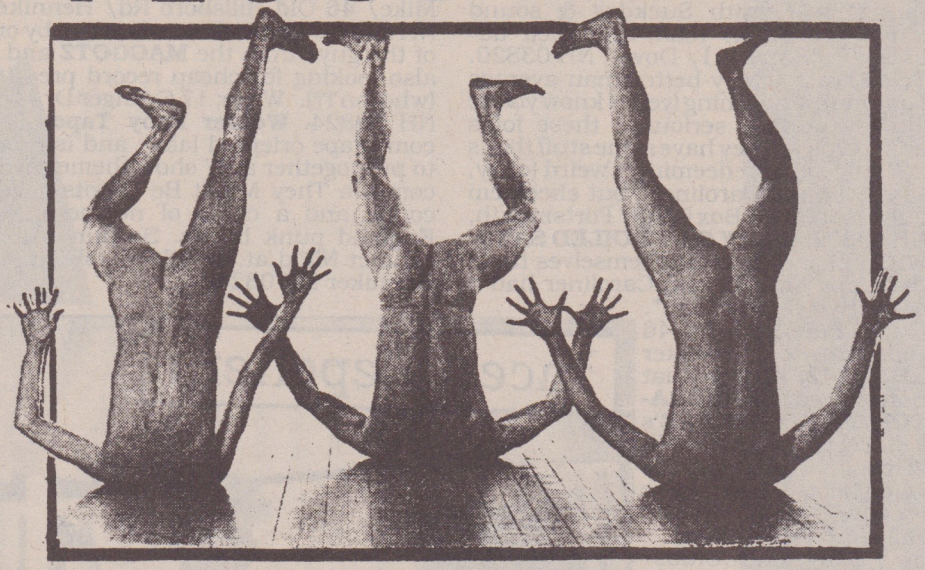

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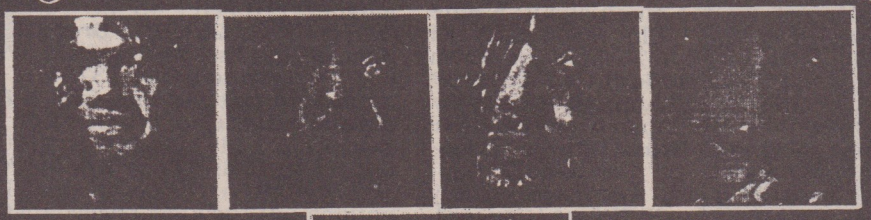

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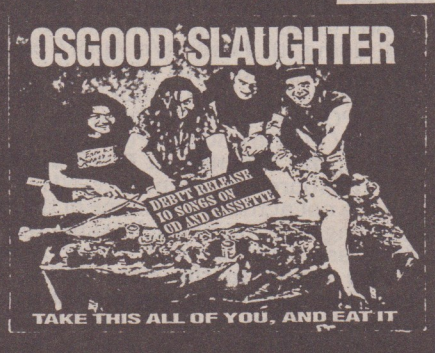

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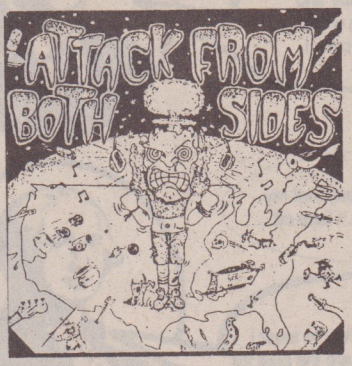

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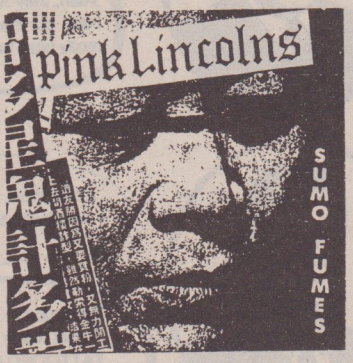

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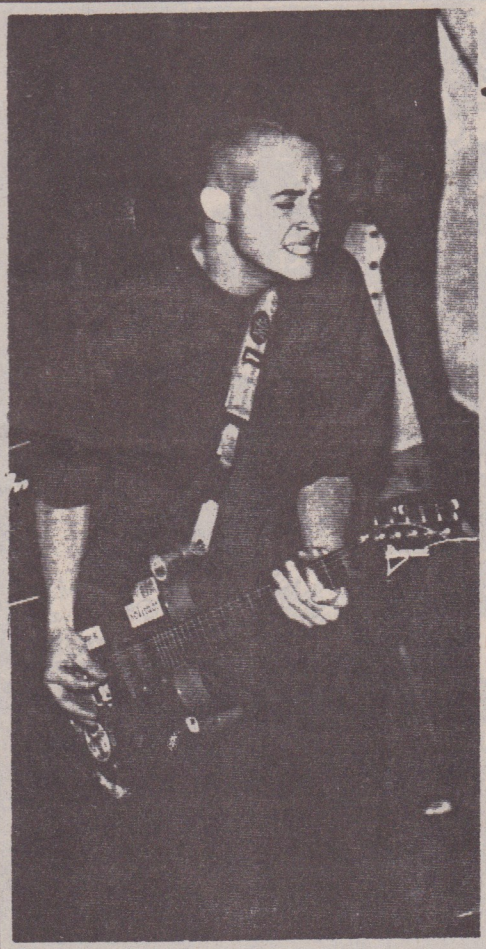

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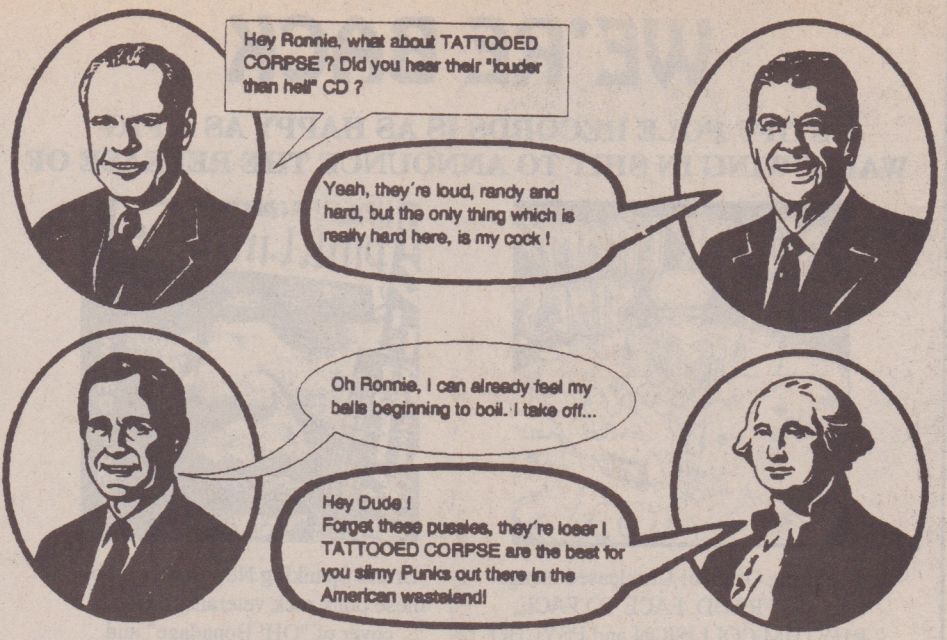

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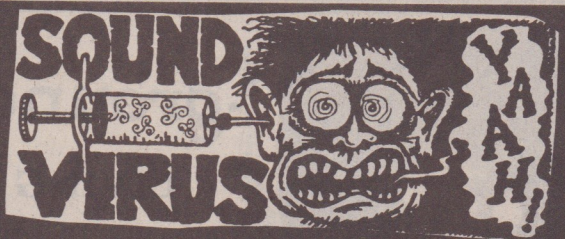

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24-?
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28-Muncie IN*
29-?
30-?
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4-Milwaukee WI*
5-Green Bay WI-?
6-?
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CAPITALIST CASUALTIES

THE DREAD

SCHWARTZENEGGAR are a newish band of whom much is expected. Why? Firstly, this London-based five-some includes two former members of THATCHER ON ACID, the CONFLICT keyboardist and Steve Ignorant - puppeteer and ex-CRASS vocalist. Secondly, their debut 2-track 7" EP "Goodbye To All That/Child Of The Times" was one of the more splendid and indispensable releases of 1992, containing a brace of hard hitting political - with a small 'p' - songs delivered with raw emotion and awareness complete with crispy tuneful hardcore. The following extracts are taken from an interview conducted by Andy Chapman with Andi Tuck, Bob Butler, Whatever and Steve Ignorant in a hostelry on Drummond Street near Euston Station, North London. SCHWARTZENEGGAR are: Andi Tuck—drums; Bob Butler—bass; Whatever—guitars; Mark Pickstone—keyboards; Steve Ignorant—vocals.

MRR: You considered using various names for the band - such as THE CHARITY WARD, PUNCH and BUNG MAMMON. Why did you finally choose SCHWARTZENEGGAR?

Bob Butler: Yeah, GARLIC DALEK was another.

SI: I came up with the name SCHWARTZENEGGAR about five years ago whilst chatting with Penny Rimbaud. I was doing some drums and vocals stuff with a kid called J and we used that particular name. When I got together with this lot, I decided that I'd like to call the project SCHWARTZENEGGAR. I like it because it doesn't mean anything and it sounds good!

MRR: So you're not indirectly debunking Arnold Schwarzenegger's macho image?

SI: No, because we've spelt it differently - it's got a "t" in it and the letters "ar" at the end as opposed to "er".

Whatever: Yeah, it contains the word "art"...

MRR: What prompted you to form the band? In what way does it differ from anything else that you've been involved with?

SI: I did some vocals with THATCHER ON ACID, I really enjoyed doing it and thought I'd like to do some more work with them. They felt the same and it developed from there. Originally we were just going to do the 7"EP but after it was recorded, we decided to continue as a band. To answer the second part of the question - I can't tell how different it all is until we play live.

W: We've only got a handful of songs.

BB: But we've got a lot of material that needs to be worked on and generally tidied up.

MRR: I gather that you're planning to re-work the CRASS song "Major General Despair"...

SI: We were offered a gig in the Midlands - which in the end we didn't do - but we only had a few songs and I thought it would be nice to do "Major General Despair" because it's still relevant. Now that we've got more time, it's doubtful that we'll ever use it.

MRR: I'm aware that it's early days but what do you all hope to attain by being in SCHWARTZENEGGAR?

W: World peace.

MRR: Sarkey.

W: Slightly...

SI: What can you hope to achieve?

W: Hopefully people will have a good time and listen.

SI: We just want to do it and give our best. People don't have to listen and if they don't like it then they can walk away. There's no dogma or set aim. With the demo you've heard, I knew that when I started to work with others it would be different - for example, Whatever plays guitar and I don't so obviously he's going to come up with different ideas and you've got to allow for that...

MRR: Lyrically there appears to be a definite switch from direct political statements to songs that tackle personal/sexual politics and - for want of better words - the human condition. Is this a correct assumption?

SI: Yeah, Andi and me were talking about this a few weeks ago. One of the areas we're interested in approaching is the male sexual problem. There's been records dealing with lesbian and gay struggles and feminist issues but there's never been anything that's addressed the nittygritty problems that we face as so-called "sensitive men". The track "Mutual Assured Destruction" is about a one night stand I had a few years ago and what I felt about it... I can't deny that when I was doing it, I felt powerful and in control but the next morning I felt a real shit because I'd used someone.

W: Some feminists make men feel guilty because of their gender but it's not my fault I was born male...

SI: I definitely support the struggle of our sisters but there's no way I'm going to support it through guilt. We must support feminism but that support must be realistic and practical.

MRR: Also even if men claim to be "non-sexist" - it's not enough because there's still the danger of verbal and non-verbal cues contradicting each other...

SI: Yeah, we could do a song that has pro-feminist lyrics but all the songs that have been done by all male bands which have dealt with that issue have either been wishy-washy or really patronizing! I want to explore things from the male angle because I've received an enormous amount of flak from both sides - I've been called everything from a "macho bastard" to "queer cunt". Where do I fit in?

SCREAMING AGE

MRR: Why the "alteration" in the content of your lyrics?

SI: These days, I find it difficult to write lyrics about war, starving people and the rest because all I want to do is scream "you fucking bastards" at all those involved in perpetuating the mess. Through my involvement with CRASS and CONFLICT, I've emptied myself of all that by doing over eight years of heavy socio-political stuff. The only way I can write lyrics is basing them on personal experience and hopefully people will be able to pick up on that and even identify with some of it... We couldn't sit down and decide to write one song about nuclear power, another about Somalia and another about war.

MRR: It's not so straightforward and issues can't be polarized because there's many different aspects...

SI: But also we've got to get on with our own lives - once you become totally engrossed in those issues then the world becomes a really horrible and scary place. I know it exists but I don't want to continuously make direct political statements about it because I don't want my life to be a miserable cell!

W: As far as writing songs about war blah, blah, blah it's all very well and good but I don't think I'd be able to write stuff that's as good or powerful as what's already been done. Nowadays I'm more interested in personal issues and how we relate to one another. It's probable more important because it's right in front of us and everyone deals with it everyday.

SI: If you feel really strongly about an issue then you're going to write about it.

W: Of course and if I see something on the news then I might scribble down a few words and an idea might develop from that...

BB: As long as I agree with the lyrics then that's fine but there's no way we should feel obliged to follow a particular formula.

W: A lot of people will probably be expecting very chanty stuff, with catchy slogans and all of us dressed in black. Musically we're all capable of producing solid "anarcho-punk" type stuff but that would be regressive and we want to move forward!

BB: They're going to be disappointed! We definitely don't feel differently about what's been said before but you can't keep banging your head against a brick wall.

SI: It's important to touch on things that are personal to people because when you talk about social issues it's this broad thing where people either agree or disagree and sadly many don't feel strongly either way. Personal issues are just as important as social issues...

MRR: Obviously there's been many major political changes of late - for instance, the collapse of communism in Eastern Europe and the upsurge of nationalism, plus the impending eco-disaster for example, the hole in the Ozone Layer. Politically which direction are you coming from now?

W: The hole in the Ozone Layer - it's there and it's going to get bigger and bigger but it's so far removed.

SI: These issues will be touched upon in the lyrics to a lesser or greater extent. In our individual lifestyles we do what we can to limit things and basically we try to survive without hurting anyone else. I don't see the point in labelling myself because it's not that important - I know that as with CRASS some people will probably be leaping on every word I say regarding anarchism but I don't have the time for wrangling anymore. Having dealt with relatives dying and the cold reality of that - it throws what type of anarchist you are right out of the window. It doesn't matter because we all die at the end of it... You don't really have to go into great depth about how you choose to live your life - you just do it! I remember doing this gig with CONFLICT when this guy came up after we'd finished our set and first, he moaned about the price of the tee-shirts. They cost a fiver (seven dollars) - which I thought was pretty reasonable but he thought it was against my anarchist principles! Then he continued to have a dig at me - so I asked him what he really wanted to talk about and he said, "you're up there putting all those messages across, you tell me what to do with my life?" I said, "I can't do that because it's your life and you live it." Anyway this went on for about ten minutes I asked him what he did and he said, "I'm an anarchist and I go round writing 'a' in a circle on bus stops." That's really great! So I asked him, "do you really want me to tell you what you should be doing?" He said, "yeah" - I told him that he should go and wipe elderly people's bums at a home for the elderly or go and work with people with learning difficulties or downs syndrome and don't expect any fucking reward for it!!! What really pisses me off is all those people who claim to be anarchists and brag about how many protest marches they've been on, what they're doing for the environment and how wonderful it all is. Yet when you go to any London borough or anywhere else for that matter, there's thousands of carers - usually women who have an elderly parent suffering with Alzheimer's disease and that parent doesn't remember who or where they are and someone has to feed, dress, bath and wipe their bums and doesn't get much, if any, support from anyone. It's a job that has to be done, you don't moan about it and you just have to get on with it. Once you've done that then it puts everything else into perspective...

BB: There's so much bullshit going about - a lot of those punkers' ideas of anarchism is sitting outside a venue before a gig and poncing money off people who are usually in the same boat as them!

MRR: Both THATCHER ON ACID and CRASS purposefully avoided large, established venues and gigged at smaller, more independent places - will SCHWARTZENEGGAR continue along similar lines?

W: We'll definitely want to retain a sense of control over where they're going to be but I'm not into playing toilets anymore! Earlier we were talking about whether we'd play somewhere like The Grand, Clapham Junction and decided that we'd only do it, if the conditions suited us.

SI: We'll try to avoid the mainstream but I'm not prepared to turn up at a place which has one power point and you can have either the electric heater or the PA. Anyway is it really important?

W: It's a "Catch 22" because when THATCHER ON ACID did that "The Gathering of the 5000" gig at the Brixton Academy it turned out to be nothing but a nightmare...

MRR: Recently, I noticed some graffiti daubed on a subway wall near Hammersmith Broadway which read "Punk's Not Dead. Punk is Drunk. Anti-Fascist." Discuss.

Andi Tuck: It was probably written by someone who was involved with it a few years ago and that's how they feel about it all today. I share that view to a certain extent...

W: Then again, it's possible that some piss-head wrote it who thinks that they're the only punk in London because they can do ten cans of Special Brew!

SI: What disappoints me about "anarcho-punk" is that it's never really progressed. It's static, uncoordinated and very messy. Some people are more concerned about how the individual dresses or back-biting but there are still people doing some really wonderful things. Such as, those who run Release - a twenty four hour service to put you in contact with a solicitor and give basic legal advice...

W: Then there's the Bradford 1 in 12 Club also.

SI: And the people who set up the Anarchy Center in Wapping, I hear that they stuck together and are now involved in some positive projects and activities. There's loads of people who quietly get on with doing really good things and get no recognition whatsoever. What annoys me is when the latest flavour of the month hardcore band fly over from the States, do a forty minute set and we're all expected to be grateful...

MRR: The song "Goodbye To All That" appears to be a lament of either a relationship or the fragmentation of those who were originally actively part of the "anarcho-punk" thing and carries feelings of disillusionment - would you accept this?

SI: I don't know about other people's disillusionment, I can only talk about my own - which stems from the vast amount of back-biting and competition between various factions within "the movement" that went on and still goes on. At the end of it, I can't help feeling that personally I was treated like shit by a lot of so-called "caring and enlightened" people. But if that's how it really is then I'm not going to sit around moaning about it - what else can I say apart from "more fool me" for being such a sucker.

AT: I'm not sure if "disillusionment" is the right word or term. Having gone through that whole period and having some sort of reluctant attachment to "the club" - for want of a better phrase - I still feel a certain empathy towards it. For example, the ideas, the energy and conviction that was thrown up as a result of it all. But I've got to confess that I'm tired of certain elements that still exist within "the club" - particularly the somewhat blinkered attitude and judgemental mentality of the Straight Edge fraternity, who to me seem like some sort of "Politically Correct Moral Majority". It saddens me that some people can become so involved and passionate about a single issue - or issues - at the expense of their relationships with their friends, lovers and even to a certain extent themselves on an everyday basis. I believe that our relationships with each other to be the crux of what we're dealing with here. I'm not negating the political aspects and issues that we believe in and come up against at all! But I feel strongly that as a starting point our relationships with each other must be sorted out and dealt with because if we can't get this one right then I don't think there's much hope of us getting anything else right.

'KNOW THYSELF' MIGHT I THINK BEST BE INTERPRETED AS A WARNING THAT ONE SHOULD, AS PART OF A KIND OF CONTINUOUS PROCESS OF SELF-SUSPICION, KEEP A WARY EYE ON WHAT ONE IS UP TO. THIS WOULD NOT MEAN LISTENING TO THE SELF-JUSTIFYING ACCOUNTS WHICH WE ARE ALWAYS READY TO FEED OURSELVES, INDEED IT MEANS SPECIFICALLY DISREGARDING THEM. BUT RATHER ATTEMPTING TO DIVINE FROM OUR OWN CONDUCT WHAT MIGHT BE THE NATURE OF OUR UNDERTAKINGS. CHAPTER 8: THE POSSIBILITY OF UNDERSTANDING

FROM: 'ILLUSION AND REALITY: THE MEANING OF ANXIETY' - DAVID SMAIL

MRR: Having said that, is there any hope?

AT: I think I've tried to answer that already... the word "hope" to me smacks of desperation and without being too morbid or depressing - I'm not going to kid myself or anyone else for that matter that these are NOT desperate times that we're living in. One has only to look at the rave "scene" and all that goes with it - in the UK to have that confirmed... but that's another matter!

MRR: Do you see parallels between what Jerry Rubin and the Yippies became and what's happened to some of the people who were once very much involved with the punk "scene"?

AT: Yeah, I suppose the cynical thing to say would be "well, that's human nature" the fickle creatures that we are! It saddens me to see people who have to a certain extent become what - a few years ago - they were against - maybe there lies the reason for the change. A close friend of mine said that he felt the reason why he became tired and distanced from the anarchist movement was simply the fact that he felt it was always AGAINST something rather than being FOR something. I'm not sure if I wholeheartedly agree with him on that point but it's an interesting one nevertheless.

SI: I think that within any "group" of people there's going to be some who "grow out of this phase they're going through" and take a bite at the dangled carrot or "settle down and become normal". However within this, there's MANY people who still create and push to the limits but get no recognition. These unknown people are the ones who create the spaces for the next wave to move into and expand. So the next time anyone takes the piss out of the Hippy movement just remember that they instigated a lot of what's taken for granted. For example, vegetarian restaurants and cafes, CND, refuges for the homeless...

AT: The thing that irks me the most isn't so much the fact that people have changed or moved on - it's the idea that they're somehow more "aware", "enlightened" and "wise" through their new found experiences - such as, selling cars or buying antiques - and their participation and involvement in the anarchist movement was "just a phase, I wasn't really sure what I wanted from life but now I do" and smugly professing to be better people for it.

MRR: Was the recently released 7" EP a conscious attempt at returning to a more fundamental approach? THATCHER ON ACID and CRASS have released material on CD...

SI: It wasn't a considered back-to-basics thing because it was literally a case of how much money was around and as is obvious there wasn't a lot.

AT: We didn't have the money to put out a 4-track 12"EP and CD - which would have been great but it would have been unfair if we'd pressurized, hassled and harassed Gys who runs Gap Recordings and John Yates at Allied and said to them "hey, set aside a load of money for our 12" and CD because it's great and we'll sell thousands and you won't lose out." That would have been somewhat arrogant and presumptuous!! So the humble 7" EP seemed the ideal format for our first release.

SI: At the same time it does feel nice to kick off with a little package like the 7"EP - I'm not particularly interested in high powered hype. We did the best we could and that's enough.

MRR: So do you visualize SCHWARTZENEGGAR releasing CDs?

SI: Vinyl and CDs... I don't necessarily view releasing our stuff on CD as a compromise. Who you do it with and through is a different matter - in that sense there will be NO COMPROMISE! But I'm prepared to use whatever medium available to express how the others and myself feel.

AT: I'm not sure about compromise because I think we as human beings do it everyday of our lives - to a certain extent - and in a variety of situations. Sometimes it goes against what an individual truly feels in their heart and that can bring up a whole load of other feelings as well defeat, anger, sadness and maybe betrayal of one's own natural common sense perceptions. But on a creative level I certainly wouldn't be halfway about anything that I was involved with especially the words/lyrics and subject matter that I helped put together in this or any other project... Yeah, "go with the flow" and "if you can't beat them join them" - two cynical one liners there! I personally don't have a CD player - I prefer cassettes and vinyl!! But it seems like CDs are going to be around for a while and people buy them. We found that out when THATCHER ON ACID were touring Scandinavia and Germany towards the end of last year, people wanted our stuff on CD and not vinyl - strange. I'm not won over by them because vinyl sounds real and warm - CDs sound too clean and sterile... no doubt the debate will rage on!

CHILD OF THE TIMES

Slips into his tailored shirt,
hands tighten the tie.
Walks like he talks it, sipping white wine,
he'll be your friend if you can buy his time.
Unblemished face that shows no emotion -
so cold
gives the profit margin total devotion,
hello greenbacks and goodbye soul.
One step removed from the world outside
yet seems to grasp so much,
eyes peering from behind mirrored shades
looking for something he can really touch.
Never feels the rain on his skin
never lets his feelings sing
can't comprehend a condition of love
but he'd invest if it paid enough.
Child of the times
walking the straight line
raised to perfection
to follow directions.
And with the gift of opportunity,
he smiles the smile of benevolent friend.
Makes your ideas commodities,
says "the means justify the ends"
says "we can market revolution,
service with a smile,
give the people what WE desire,
you've got to compromise if you want to survive."

Circulates the crowded room,
entertains opinions.
Risque talk on safe, safe subjects,
requires no conviction.
Conscience clean as ad mens' dreams,
parading lust.
Offers his attentions, just one chance, he says
"I'm somebody you can really trust."
Reels her in with the mark of his success,
his awkward hands
making waves on the pound of flesh
lacking passion he can't understand
You scratch his back, he'll stab yours,
written down in the holy clause,
can't comprehend a condition of love,
but he'd invest if it paid enough.
Child of the times
walking the straight line
raised to perfection
to follow directions.
With his money - made authority,
he smiles the smile of benevolent friend,
makes emotions commodities,
says "the means justify the ends"
says "we can market evolution
service with a smile,
give the people what WE desire
you've got to take what you want if you're gonna survive."

MRR: Final thoughts?

SI: Just this from Marge Piercey - "Despair is the worst betrayal,/the coldest seduction,/to believe the enemy will at last prevail."

A new track, "Happy Hour" will be included on a forthcoming Allied Recordings compilation release. SCHWARTZENEGGAR also work under an alias, OLD MOTHER JENKINS AND THE GOOSE CHARMERS and an LP entitled Ryme Intrinseca is expected sometime in early 1994 which will be followed by a tour of North America later that year. Meanwhile immediate plans include the release of a second 2-track 7" EP...

SCHWARTZENEGGAR c/o RB Discs/ PO Box 357/ London SE19 1 AD/ England

THE PILGRIMS

THE PILGRIMS are now the most prominent Malaysian punk band. They formed in 1987 in Kuantan on the beautiful east coast of peninsular Malaysia, under the name of HIJRAH. They released their first demo tape, *A Pilgrimage To Nowhere*, in 1990,and have been gigging around since 1989. The band changed its name in 1992 after a Sarawakian commercial rock band released an album under the same name as theirs. THE PILGRIMS got signed by a local alternative label, Sonic Asylum Records, and released its first official album, *Perfume Garden*, in late 1992. Their line-up is: Shukrie Yee "Combat" (bass); Fadzil Lee (vocals); Nazli Hili (guitar); Nazim "Abang" Hili (drums). The following interview was conducted through mail by Muhammad Nazri Chik of the fanzine *Heartcore* from Marang Terengganu, during the year 1992. By Lük Haas.

MRR: How could you get a gig at Dataran Merdeka? (*Dataran Merdeka is a big stage on the field which is usually used for big events and commercial bands*)

P: We haven't made the show yet. Sonic Asylum organized that gig for us. I was told that we would play 4-5 songs as a guest. So far, nothing new but I'm still waiting for it.

MRR: Let's talk about your current album (*released on tape only*)...are you satisfied with it? How has it sold?

P: Individually, I feel so-so with *Perfume Garden*. I think I will never be satisfied with any of our stuff cuz I can't sing very well...out of tune! *Perfume Garden* took around 3 months to be completed: as working men, we went to Kuala Lumpur (K.L.) to work in the studio only on weekends. Due to financial problems and other personal stuff we couldn't go to K.L. every week. At the end of the studio weeks, we got less and less motivated and just did whatever we thought was good for the album. We are not really musicians and we don't think much about the quality of musicianship! Latest news...I heard about 1000 copies of the tape have been sold!

MRR: Does your demo, *A Pilgrimage To Nowhere*, sound better than *Perfume Garden*?

P: Many people said that the demo is far more better than the album, because it's more "hardcore". I don't know! My feeling toward both is the same.

MRR: Why didn't you put the demo version of "I Hate Videogames" on the album? What about the track "Johnny", I think it's a great song!? Do you really hate videogames?

P: The demo version of "I Hate Videogames" is spontaneous. Nazim can play it only once! During all of our gigs the version was always different and in *Perfume Garden* once again we played it differently. We don't think about our musicianship. We are not a musically tight band. About "Johnny", I think that's a great song too. Once more, the problem is Nazim. Actually, "Johnny" should be included in our album but Nazim couldn't play consistently until the end of the song, he hasn't got enough stamina. He could play excellently during the intro but can hardly maintain it. He had tried and tried and at last all of us had to forget "Johnny"! I remember a gig at Bangsar where Nazim played only 3/4 of that

song, then he said: "I'm tired!". Yes, I hate videogames but sometimes I do play them for a little while. The most important thing is I don't and I won't get addicted. I don't know about others.

MRR: What are "3rd World Country Punks" and "Loud'n'Blaring Punkrock Song" all about? Why didn't you put the lyrics on the sleeve? Is that last title taken from Peter And The Test Tube Babies?

P: The first one is about working with those greedy capitalists...exploitation, I mean! They make big profit while the workers have to struggle to survive. I know it's difficult to ruin today's system but at least no exploitation. Profit doesn't come first! The second one is a conversation between a punk and a "handphone guy", where this yuppie thinks that he's a successful man while this punk screams for his own rights...his own life! Actually this song is not fully completed. We wanted to rush so we just did whatever we could to finish it. The guitar is only a guide at first but we used it coz Combat was not in the studio during the final touch. Same for the lyrics. In order to make the song not too empty, Joe Kidd and me "talked spontaneously", and that was the song. The lyrics are not included coz at that time I had already sent my inlay artwork to be printed. The title was given by Joe Kidd...right after he mentioned it. Peter And The Test Tube Babies came straight to my mind, I guess so!

MRR: Somebody might ask, why don't you put the pictures of yourselves on the tape sleeve?

P: Putting or not putting the pictures of ourselves on the cover is not a problem among us. We never discussed it before. So, the answer is...I don't know!

MRR: Is there anyone moaning about the price of the tape? What kind of contract do you have with Sonic Asylum Records? And what the hell is "Sgt. Paper's Broken Hearts Club Bum"?

P: Many people complain about the quality of the tape rather than the price. I think I got nothing to do with this problem. Ask Sonic Asylum Rds at their phone number...03-6870366! The contract is quite simple. It lasts for a year. We're not theirs! Sonic Asylum rent our master tape and deduct the studio time. They organize all promotions (oi! where are the promotions?) and capital. The first 500 copies will be theirs. Our royalties will be counted starting from the 501st and will be increased by every 500. After a year, the master tape will be given back to us. "Sgt. Paper's..." was Joe Kidd's idea, actually it's nothing just a few guys among us who suffered and depressed a lot due to separation and whatsoever! Love problems you know!

MRR: Would you classify the Pilgrims as "punk rock"? How important is D.I.Y. to you?

P: The Pilgrims is punk rock/hardcore in attitude...not in music but in musicianship (technically). We would still declare ourselves "punk band" even if we were playing pop or death metal!

MRR: What about musical influences, was there any? What's the most inspirational song for the Pilgrims? Could you list a couple favorite all-time albums?

P: Sex Pistols, Ramones, Deflowered, Mutilation, Infectious Maggots, Fragile (Malaysia). Our friends influenced us a lot! For instance, Ili wrote "This Screaming", Wan from Fragile played the keyboards and Joe Kidd put the "Deflowered Spices". Nazim likes Sex Pistols a lot. He never listens to the new generation of punk coz he always listen to Sex Pistols so he got no time to listen to others. I like Rollins, the album *End Of Silence* inspired me to sing "Fear". Favorite all-time albums: Sex Pistols- anything whatsoever; Rollins Band-*End of Silence*, Cure-*Wish*; Butthole Surfers-Comp.; Violent Femmes-same; The Pilgrims-*Perfume Garden*; Billy Bragg-*Talking with The Taxman*; AC/DC-*Back In Black*; Screaming Trees-*Uncle Anesthesia*.

MRR: The Pilgrims alredy made some appearances on the newspaper, etc. Are The Pilgrims going to be a mainstream band? Will you make an appearance on URTV if asked? (*URTV is like Smash Hit magazine, etc*)

P: We are always free to appear on whatever media, but the Pilgrims will always be a hardcore band. Recently someone at Sonic Asylum told me that a Berita Harian reporter just threw away our pix...they hate us (maybe) and don't want to see our faces in the newspaper. (Berita Harian is one of the major newspapers here)

MRR: Do you intend to be professional? What are you doing apart from the music?

P: No! Music doesn't come first in our lives and I think it will never be. I don't know why. Apart from music, I'm a welder, Nazim is a bank clerk though Sex Pistols hate to be a bank clerk, Ili is a dispatcher/office boy and Yie Combat is a site supervisor. We work in Kuantan.

MRR: What's the best Malaysian band?

P: Pilgrims!

MRR: What do you think of hardcore/punks on major labels? Do you think it's wrong to make money off something they enjoy?

P: It depends on how they deal with all those labels. Some major labels are good and know how to handle these honest bands. There are some indie/small labels that suck and stay under the roof of our lovely exotic goodie goodie underground scene. Exploitation I mean! Freedom in what we do is so important. I think it's not really wrong to make money off something they enjoy but it's just not nice. In my experience good bands don't talk about money. They need money...they don't play for money.

MRR: Are you "image conscious"? Do you dress differently at gigs/on stage than you would at home/daily?

P: I don't like the word "image". The Pilgrims don't use to talk about this word word among themselves. The way I dress on stage is the same as the way I dress daily. We do have tendencies to dress weirdly on stage but at the last minute we just grab whatever we feel comfortable with.

MRR: Do you see any other major progression in your music?

P: I think no! What about you?

MRR: Many Malaysian bands prefer to sing in English rather than in our language...why this? Are they "un-nationalists"? (*he!he!*)

P: Is it really "un-nationalist" to sing in English? If we are "nationalist" what good does it bring? I don't see any benefit or advantage to be a nationalist but loving our own country is part of our nature, I think. If we speak English it doesn't mean that we hate our language/country. English is spoken by people all around the globe. Not everything from the West is bad and not everything from the East is good.

MRR: What inspired the name Hijrah/Pilgrims?

P: Hijrah/Pilgrims is kinda "crossover" where we like to mix different stuff in our songs. Both names were given by me.

MRR: Any merchandise available for sale?

P: Yap! Our first demo *A Pilgrimage To Nowhere* (from us, U.S.$5 cash). Three different T-shirts (at us, $15 each ,from us too).

MRR: Any last words...

P: Thanx for this interview. To all our fans and friends who have bought whatever from us...thanx a lot! All of your support is wonderful...lotsa love!! You can contact the Pilgrims: c/o Lee/ Lot 88,Jalan Nuri/ Kg. Bukit Sekilau/ 25200 Kuantan/ Pahang D.M./ Malaysia. You can contact Sonic Asylum Records: Sonic Asylum Records/ No.19 B, Jalan SG 3/ 1/ Taman Seri Gombak/ 68100 Batu Caves/ Selangor D.E./ Malaysia.

This interview was conducted by Jeff Snow, via the mail from Massachusetts, with The Grey Spikes.

MRR: Tell us how and when the band was formed and what the current line up is, ages and what instruments you play.

Grey Spikes: The band was formed in 1988 in Los Angeles, California and consists of Manson Lee-vocals, age 32; Jeff Porterfield-bass, age 25; Randy Stain-drums, age 27; and Tony Fate-guitar, age 31.

MRR: The *Sex & Hate* tape was really well received by all the underground 'zines. Were you surprised?

Tony: No, we weren't surprised but we were pleased all the same.

MRR: Have many copies been sold? What does the chair on the cover represent?

Jeff: We thought it would be interesting to have a calm, nonsensical image in contrast to the title. We've sold about 300 copies.

MRR: -Did you get any airplay?

Manny: Yeah, college radio across the country, plus stations in France and Germany. That's pretty good for a cassette. We're getting more airplay with the 7".

MRR: How often does the band play out?

Tony: Twice a year. (band laughs)

Manny: It's true.

Jeff: Yeah but those two shows are red hot.

MRR: Do you headline or open up?

Manny: Usually we play in the middle.

Tony: We like playing between bands because people show up late and miss the opening band and many times leave before the last band.

Randy: That way you're guaranteed an audience.

MRR: I don't know how the clubs book bands out there, but sometimes here, they put 6 Or 7 bands on the bill and each band will only play 25-30 minutes. It hardly seems worth the trouble of showing up and setting all the gear up and then hardly being paid anything. Is that what the scene is like there?

Jeff: Well, it may not be worth all the time it takes to set up, but if you heard the bands out here you'd wishh they only played ten minutes or less.

Manny: We've had a lot of trouble in the clubs because we refuse to sell tickets or pay to play.

Tony: Here bands will pay a lot of money just to play a Tuesday night, whereas on the weekends, it's all politics. It's who you know and who you blow.

Jeff: It's like that old bumper sticker I used to see around, 'Gas, Grass or Ass, no one rides for free!'

Randy: Man, that is L.A.

MRR: What do think of the Rodney King verdict and the ensuing riots that followed? Did you see any of it up close?

Jeff: Obviously, justice was not served as far as the verdict goes and I understand the anger frustration although I think better targets could have been chosen, such as the more privileged areas like Beverly Hills and Westwood. Terms like " Heal L.A. " and " Rebuild L.A. " are useless and what they really mean are let's forget what happened and forget why the riots took place. I live where things were happening and this is just the

THE GREY SPIKES

beginning.

MRR: The Grey Spikes is a great name. After seeing your promo photo, the name fits perfectly. Who came up with it?

Tony: The name was a title of a painting I did of some Grey Spikes and I thought it would be a good a good name for a band because it sounds like something that really isn't anything, kind of like the 'Sex Pistols'.

Jeff: It's not a pretense of any sort. It's not overly clever.

MRR: The new 45 looks great. What is that on the cover. Why the barking dog on ending groove? Cool idea.

Tony: That's our mascot, Barking Dog.

Manny: Yeah, but what kind of dog is he?

Jeff: He's a woodcut dog.

Tony: And he barks so loud we had to put him on the record.

MRR: About the songs, what does ."45 O'clock" mean?

Tony: Well, I was thinking of 45's and how they turn clockwise. (*Tony gets stares from the others*).

Tony: I'm serious! (*more stares*) Ok, OK, It's about the violence that some music can awaken in a person. There are certain times when music can make you feel like you're beyond human, as if you can get away with anything. And some people try. You know, it's that damn jungle music.

MRR: Your song titles suggest that you guys are really down on everything. Is this the case?

Jeff: We like everybody, we just aren't their friends.

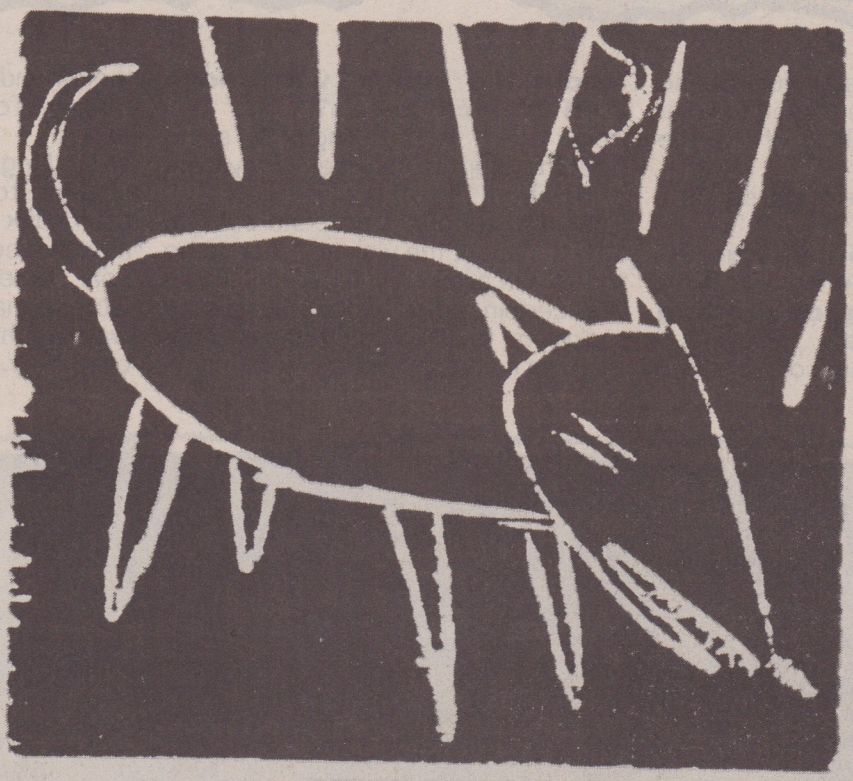
Manny: Tony once said, "I hate all things".

Tony: Negative to one person is not negative to all people. People always said punk rock is negative but it's always been positive to me. When I hear some of this whiny crap like the Cure, it makes me mad. It makes me wanna fight. It makes my blood run the other way. But when I hear Black Flag

or something like that, I feel like a human being.
Jeff: Bands like us are speaking to people. It's real, not high up in fantasy-land. It's down where people walk. It's about facing reality, not an escape from reality.
Tony : Don't judge a song by its title. Our songs are very personal but they are about the human condition that everyone shares.

MRR: Who write the music/lyrics, comes up with them great song titles?

Tony: Jeff and I write all of our songs. We usually do it separately but occasionally we collaborate. I think my songs are for more strict than Jeff's. Many of his songs are in the "never the same way twice" category.
Jeff: It's true because I will usually just bring in words and a bass line to practice, and some rough ideas on the dynamics of the composition. the rest of the band then takes up on what I brought in and makes it a song, and at that point I am always amazed. To see something come to life like that is something I find myself addicted to more and more. Tony has his ideas far more constructed because he knows from the point of conception what it is he wants. He still allows us all our individual voices though.



MRR: You say you have no commercial aspirations. Why are you then doing this?

Jeff: It would be a great thing to get respect and to influence other bands, which is just another show of respect. It isn't a question of *why* we do it--the reason we continue is because we simply cannot stop. It is a part of who we are now.
Manson: We actually sometimes have fun too.

MRR: What do you think about the success of Nirvana, Pearl Jam, Sound Garden, Chilli Peppers, even Henry Rollins has a major label CD out. A year ago nobody ever heard of any of these bands. Now they're in the top 10. everybody says they sold out--I don't think it's that at all. These bands are all playing the same music they always played, only now everybody is hearing it. I think the general public got sick of hearing the same old heavy metal crap, filthy rap and boring middle-of-the-road bands and opened up to this fresh and untouched market.... what do you think?

Randy: I think they are becoming the middle-of-the-road. I'm sure they have all worked hard and deserve something back, but what's the cost?
Tony: It's too early to tell. Give them all three or four years and then we'll know who the sellouts are.
Jeff: Untapped? More like forgotten, except for the underground troglodytes who kept going at it.
Manson: Not forgotten really, more like revved up again after the first outbreak of punk fell apart.
Tony: Punk rock should always be underground. Besides, you'll notice that no-one calls them "punk rock" in the media. They are called "alternative". It is a corporate name and I don't like it. Maybe " punk rock " was a corporate term once, but it ain't no more.
Randy: And with that new "acceptable" name they are being groomed for the new middle-of-the-road.
Tony: Meet the new boss, same as the old boss.
Jeff: Exactly like Shakespeare's "Richard the 2nd". Overthrow the king and become his twin.
Randy: Power corrupts, or in this case, waters down.

MRR: If you were offered to open for the Ramones, would you take it?

Randy: I'd like them to open for us.
Tony: Yes, we'd really like to open for the Ramones. Next question.

MRR: The Ramones have been doing the same thing for 17 years. I think they have the same attitude as you. They could give a shit how many records they sell, who comes to see them, you never hear them on the radio. Does this hold the same for The Grey Spikes.

Tony: As far as I'm concerned, the Ramones reinvented the wheel.
Manson: I find it exciting to hear us on the radio, but there's so much payola going on in college radio, maybe pirate radio will rise in this country. as to the rest of the question, I think the most important aspect of what we do is that we're part of a continuum. Think of all the great rhythm and blues and rock musicians of the past. Maybe somebody will hear one of the records and get inspired and become the next Chuck Berry or John Lennon or...who knows? The Grey Spikes maybe!
Randy: People think that they have to abandon any and all tradition in order to be different but it's not like that. You have to understand what has come before you so that you can go on from there, You use tradition to bounce off of, to your own place.
Jeff: I think Howlin' Wolf and Mozart were both punks in their own way. We are following their leads, and others like them.
Manson: Respect tradition enough to use it against itself.

Vital Gesture Records/ PO Box 46100/ L.A., CA 90046

SMEAR

This interview was conducted at Smear's rehearsal; space. Questions were asked by our friend Mazir, who is from Washington DC. The members of this band are Aimee: guitar, Zoë: drums, Paula: bass, and Melanie: vocals. Smear is from Toronto, Canada.

MRR: When did you form, and how?

Melanie: 3 months ago. Our first gig was on October 31st at Lee's Palace, we opened for D.O.A..

MRR: How did you get together?

Paula: I put an ad in the paper, and Aimee responded. Then I called Zoë who was roommate's with Paula at the time.

MRR: Why do you want to be in Smear?

Melanie: It's a good outlet, and I find that it brings me a lot of enjoyment. (Most of the time.) It's fun!

Paula: I like to play music. It does not have much to do with gender, I didn't have those intentions, I just wanted to play with people who are good musicians.

Aimee: I needed to play.

Zoë: I was between bands, and I was getting totally getting shit on by men, complete disrespect. I'm a good musician, but sexism makes you deaf. I felt that I needed to work with people that would respect my ideas enough to use them.

MRR: What are some of your future plans?

Paula: World domination!!!

Melanie: Pretty typical, more recording, more writing, more touring, and more fun.

MRR: What are some of your influences?

Zoë: My style is influenced by my previous experiences. I've played in various bands, and done some jobbing. I listen to music from all over the world. I especially love R&B, jazz, hip hop and Klezmer.

Paula: King Crimson, Stranglers, Violet Parra, Victor Jara, Daniel Dance, Thelonius Monk, Billy Holiday, Tribe Called Quest, and The Phar Circle.

Melanie: Mavis Staples, Aretha Franklin, Curtis Mayfield, D.O.A., Nomeansno, Salt N' Peppa. The list goes on.

Aimee: Keith Richards, Neil Young, Stevie Ray Vaughn, and U2.

MRR: Who would you like your audience to be?

Zoë: Nice people.

Melanie: Yeah, nice people who don't throw mud and love having tampons thrown at the if they do.

Zoë: Yeah, that's right!!!

Paula: People who appreciate music and enjoy life, and wanna live.

Melanie: Basically, open minded people.

Aimee: Anyone who enjoys music and wants to support it.

MRR: What is unique about Smear?

Melanie: We're all different, yet somehow it comes together.

Paula: We are all at a technical level that allows us to play well.

MRR: What is your outlook towards major labels?

Melanie: As long as an artist can maintain control and rewrite any contract to cater to what the artist requires, it can work out positively. For us, at this level, anything would be major, so it's hard to give a blanket statement about something so broad.

Aimee: I haven't even thought about it. I guess as long as no one is ripping you off or telling you what to play it would be okay.

Paula: I don't like them. They have way too much control over the creative process. I think it is very important to establish a solid network which is an alternative to corporate owned record labels. It is important to access technology, and I think that record labels such as Alternative Tentacles, Dischord, and bands like Nomeasno, have shown that this is a possibility.

Zoë: The record industry is geared towards making money. Their main interest is to have a product which will generate profit. When they talk to a band, there are very few questions actually about the music. I'm hoping that in the 90's, we can give some quality back to music, and I'm hoping that people will want to buy records by people who are working hard, as opposed to looking good in some flashy music video. The record industry has a lot to do with the false images as shown on these videos. The standard of beauty and how much money you have behind your product leaves you with only a slim chance; a fluke, that some record schmuck with no taste will like your music. The "business" of the music industry takes the control away from the musicians, yet the people who are making the decisions know nothing about music.

For more information, write to: Melanie Kaye/ 18 Fernbank Ave/ Toronto, Ont M6H 1L0/ Canada or call (416) 588-6784. We have a cassette single available for $4.00, and are always interested in hearing about comps that need some more music, or people that want to book us. We hope to tour the U.S. and Canada this summer. Thanks!

p: Louise Lilifeldt

HOUSE OF FAITH

What do Tilt, Capitalist Casualties, the Dread, Hemi, the Meat Shits, 976, Plutocracy, Neurosis, Grinch, Oxbow, Stigmata,' All You Can Eat, Spit Muffins, Drippy Drawers, Mock, Blast, It, Blood Libel, Sharkbait, Guttersluts, Stone Fox, Third Rail, Odd Numbers, Blown, Diesel Queens, the Purves, Sheep Squeeze, los Rudiments, Johnny Peebucks and the Swinging Utters, Fuck Boyz, Jack Killed Jill, Plaid Retina and approximately 270 other bands have in common? They've all recorded at House of Faith in Palo Alto with Bart the Recording Guy, ex-guitar player for Whipping Boy. Interview by Devon Morf & Athena Kautsch.

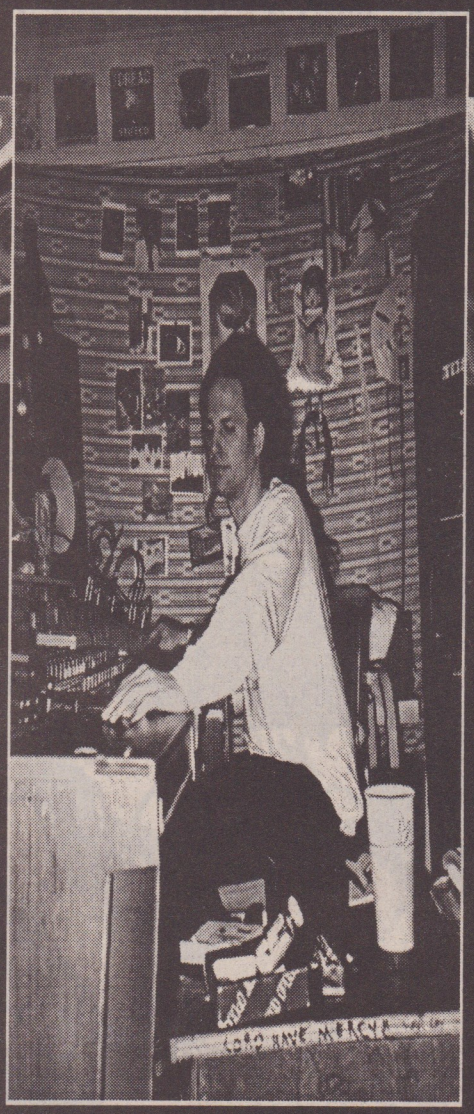
MRR: Did you like playing in a band better or do you prefer working with bands in the studio?
B: Well, they both have there high points and low points that's for sure. Playing in a band got a lot less fun towards the end. One reason was that it was 1986, '87 and there weren't that many places to play anymore. Everything was closing down that had all-ages shows. It just wasn't very much fun. Helping bands out is a lot more work but it makes me sleep better at night knowing I helped someone. It was really nice playing in a band though.

MRR: Do you ever think you will again?
B: No, but I might come back. Like David Bowie, he's retired like five times and keeps coming back. (*laughter*) I was thinking I could be a special guest star because I know all the songs from all the bands that I've recorded. So I could probably step in and play every night of the year.

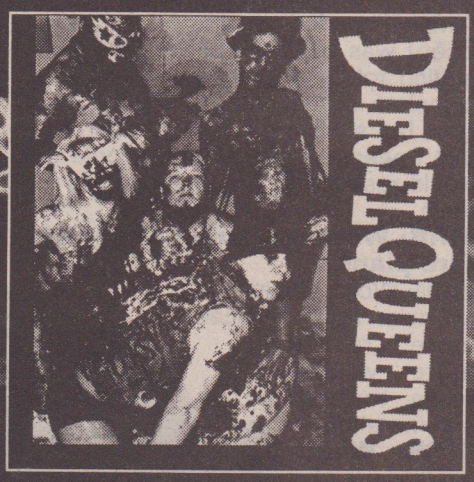
MRR: Have you ever done a guest appearance?
B: Yeah, when I was still playing in Whipping Boy I recorded a friend's band and we used to play with them sometimes at the Pony Express and stuff. So they asked me to play on one song, it was fun.

MRR: Were you ever in any bands beside Whipping Boy?
B: That's my sordid past. That was about my fifteenth band and last. That was a good way to go though kind of unpopular but still with a little respect, a little on top. One of the last shows we played was that one were Eugene got naked in the Maximum Rock'n'Roll picture.

MRR: Do you want to tell us the story about the time Whipping Boy crossed the Canadian border?
B: Is that the story where we were afraid they were gonna take away all our T-shirts? (*Athena laughs*) So we each wore about ten or twelve Whipping Boy T-shirts under our clothes and we put all the records we were gonna sell in a big box and wrapped them and tied them with a big bow to make them look like a present. I swear to god it worked, they didn't even look at us twice. So we got across with all our merchandise. We looked like little Michelin men. Were were all big and stuffy and it was like May or something and like 100 degrees out. (*laughter*)



MRR: Have you ever had a band you had to record at House of Faith that you were thought where just terrible and didn't know what to do with them? As in how to record them.
B: Like, "I don't know if I can help these guys or not?" Or "Oh, my God?" No, never. There is one type of music I don't like to record, that I have a problem with, and that's the Yngwie Malmsteen total orchestral, instrumental stuff. Oh man, that's the one kind of thing I really have a problem with. But every thing else is okay.



MRR: What do you think the most interesting or strange thing you ever recorded was?
B: One time I recorded this gospel choir from San Francisco. That was really cool. It wasn't at this studio it was back when we had the studio at the house. It was great there were about 15 of them and it was a Saturday and they were all older black people. They came down all totally dressed up in suits and dresses and everything. They were all in their forties. They were so nice, it was so cool, and while they were waiting to record we put them all in this little bedroom downstairs.

I lived with five people at the time and our house was kind of messy so when I went down to get them they had cleaned up the whole house and moved the coach against the wall and folded up all the blankets, found a broom and swept out the place. I couldn't believe it. They were so nice, they had such a great time there, I was so knocked out. That was pretty interesting. The Oxbow projects are always the completely weirdest thing ever done.

MRR: Where did you learn to record? Are you self taught or did you read a lot of books?

B: By inflicting myself on all of you guys, that's how I learned. By making mistakes on bands like you I know what not to do. (*laughter*). No, I'm entirely self taught.

MRR: Is there a band you'd like to work with but haven't had a chance yet.

B: That Lookout kind of stuff is really my favorite kind of music. I think Green Day

are really good song writers. I think I've been really lucky, I think I've been able to record just about everybody I really like, because to me all you guys are like totally famous bands and it's like my pleasure. I'm sure there's plenty of other bands out there though.

MRR: How long have you been recording?

B: Well I started out at my house and have been here for 3 years, so about five years.

MRR: So was CFY Records here first or House of Faith?

B: The story is I met Eugene because Whipping Boy needed a sound man and a friend of mine was playing drums for them. So I started doing sound for them and I recorded a couple things for them on 4 track. Then their lead guitar player quit and they needed another guy and I'd recorded them so I knew all the songs but Eugene didn't want me in the band because he thought I was too mellow, too laid back. But then he'd never seen me play live, live I totally transform. So when they tried me out it worked out really well. So then I moved into his house because I needed a place to live. So we pretty much took over the house, we had the band downstairs in the living room recording while all the roommates were coming home. So then we decided to get this place together and now we're best friends.

MRR: You record such a diversity of bands from gospel to all out grind/noise like the Meat Shits, how do determine how to record them, is it instinctual or do you research different ways to record them?

B: I just like everything, I have no taste. I like every kind of music in the world, except for Yngwie Malmsteen, so when you record people you want to make them sound like themselves, you don't want to make them sound like some other kind of music you like. It's pretty much a matter of making them sound like themselves only hi-fi. But I'd really like to do a country band. I've done blue grass before.

MRR: Your rates are really affordable, and you have a really great sound, plus you've some what established yourself locally, why do you chose to keep your rates so low?

B: 'Cause I'm crazy. Because recording time is so over priced, there are some cheap places, and there are other guys like me that doing it for cheap, but I see myself as the guy that helps other bands get there foot on the first rung of the ladder. 'Cause getting on that first rung is really hard and sometimes if you have a good tape of yourself it really helps a lot. But once you get out of here with your tape I can't help you from there, you're own your own from there. (*laughter*)

MRR: So what are you going to do after you get evicted?

B: After they rip this thing down with a bulldozer? I don't really know. I kind of need a vacation because I'm getting a little burned out, but I'm not the kind of person who takes vacations.

MRR: Is recording your life or are you going to get a job at Safeway bagging groceries?

B: I was thinking of Burger King actually cause then I could have some food to eat. Actually I wanted to be a UPS driver because they get to wear those brown uniforms and everybody likes them. (*laughter*) I think I'd be a great UPS driver. Then there's always the throw all the equipment in the back of the van fantasy. It's my biggest fantasy to have a truck with all my equipment in it and hit a new city every year, but not like the major cities just like the smaller cities. Put up a couple of "Punk Rock Special" flyers, set up, record all the bands I can in a year, hang out, and then just pack it up and move on to another city. I'm kind of like an archivist, I like to document all these bands before they break up because who knows maybe some day in the future somebody might go, "Whatever happened to so and so?", "Oh, wait that guy Bart recorded them a long time ago he's probably got the recordings," I'm not gonna be here though. I do this because I'm desperate for love, I'm desperate for love an attention, that's the only reason I do it. (*laughter*)

MRR: What was the benefit show

show held in San Jose on your behalf, for?

B: That was 'cause these guys all had this idea of lets get Bart out of the house, he's hardly ever seen any of these bands play, it was supposed to be a roast, they were gonna roast me, they were gonna have a bunch of bands set up and play and they set up and arm chair right in front of the stage so I could just sit there and watch all the bands play. Then it got to the point were this place was gonna be torn down and I was gonna have to move, so they decided to turn it into a benefit to raise money for me so if I wanted to move I'd have some money to start up with. The funny thing was that I actually had to work at it because the guy who was going to do sound had to go to drivers school for a ticket so I had to sit there and do sound for almost the whole night. So I had to work at my own benefit. (*laughter*) I thought that was pretty funny.

MRR: Have you ever thought of starting a label?

B: I've done so many great bands I

thought of doing compilations using all the graffiti from the walls on the front of whatever bands were on it because there's so much good graffiti in this building. I've done so many bands I could definitly get theme compilations going. I could put out CD's forever with all these different themes. I've done so many bands with so many great songs and nothing ever happened to them but the songs are still so great. I've thought of starting of a label, yeah.

MRR: Why are they going to tear this building down?

B: They sold this and much ofthe surrounding properties to a medical facility. Which isn't a bad idea, the only problem is the Palo Alto Medical Center is taking over half of Palo Alto. They're buying up old properties renovating them into super expensive medical facilities that only rich people can afford. It's kind of sad because where can I find another place where people can write all over the walls

and do whatever they wanted?

MRR: Do you plan on continuing on doing what you're doing later at a different location or do you ever think you'll sell out and work for a major recording company?

B: (*sarcastically*) Dude I'm gonna sell out . I'm gonna be industrial, no, I'm gonna be industry. Get myself a satin jacket with the record company logo on the back. Wear cowboy boots. Get a nice haircut. (*laughter*) No I feel that I'll stay down here in the farm leagues.

MRR: Have ever been asked to record somebody in a different studio?

B: I've had people ask me if I wanted to go into a different place. I try to avoid it. It's so different. This is not a real studio. This is like your dream of a real studio. This is like a studio I wish I had gone into when I was recording. A real studio is not as much fun. It's completely more tense. Plus it's a lot more complicated, I think it takes five times as much time and five times as much money and it never sounds as good as you thought it would. It's just not as much fun.

MRR: So has a band ever come to you to record that has ideals that you don't agree with?

B: No.

MRR: Is there anything you'd refuse to record?

B: I wouldn't refuse to record anything.

MRR: Why not?

B: It's not my job. That's like censorship.

MRR: When you talked about the possibility of doing compilations you mentioned CD's, do you still like vinyl?

B: Oh heck yeah, man, 7's that's the way to go, it's just so fun to sit here and record 7" singles all the time. I love those things, 10"s are cool too, more and more bands are starting to put those things out. 7"s are the ideal format for a band.

MRR: What's the average time a band spends in the studio?

B: 18 hours, three six hour blocks. Or you could do like Capitalist Casualties who are still the record setters of 22 songs in 12 hours and mixing it all in an hour and a half and it still sounds pretty good. (*laughter*) Those guys are so tight, they sounded good. When recording a band it's hard to make them sound bad when they sound good already.

MRR: How many bands do you think you've recorded?

B: I think I've recorded 300 bands so far. 300 bands in 3 years and the other day I was figuring this out on my calculator and I've sat behind the mixing board for 9,630 hours. So if I was a pilot I'd be flying 747's to like Africa right now. (*laughter*) I've seen pretty much everything, I've seen fights, I've seen bands back there beating each other up. Like the infamous Crash-Course fight where after they finished the song, the drummer jumped up from behind the drum kit and started duking it out with the guitar player and I could hear the sounds of fisticuffs through the microphone. Then one time I had this band Lord Have Mercy and they came in and one of

the guys was a bit drunk and they got in this totally huge fight, kicked in this Marshall amp, totally broke all the tubes in it, then went flying outside and then they couldn't even record because they broke the only guitar amp they had. That was a pretty good fight. I just let them go and work it out themselves.

MRR: Ever hear any love making?

B: No, I haven't heard any love making but I have heard a couple of good stories about stuff that had gone on back there while someone was else doing over dubs, and I didn't find out about until later. (*laughter*)

MRR: So what did you do before becoming a recording guy?

B: What did I do? I just had the regular kind of job. I worked with computers.

MRR: Did you go to college?

B: Nope, and they kept wanting to promote me. I swear to god I started out as a driver for this little company and they kept trying to move me up in these jobs.

I didn't know what the hell I was doing, but they liked me I guess. They'd just say "do this." Then the little company got sold to a big company and they kept moving me up because I was in-house, been there for a long time and new the whole routine.

MRR: So how'd you get out of that to start Whipping boy?

B: The funny thing was the last year that I had the job, Whipping Boy used to practice upstairs because the whole upstairs of this company was empty. They let us practice and leave our stuffup there. We had the whole floor locked up and secure. I could even work over time and practice with the band at the same time as I was running these computer programs. (*laughter*) And the company didn't mind at all, they liked it. The stuffwas getting done, I was there keeping an eye on everything. They didn't care.

MRR: Are there any recording people that have influenced you?

B: Actually there's a couple guys. Jack Endino was one. The guy who does all the SubPop stuff. He actually came down here once because he plays in Skinyard and one time they were playing in San Francisco. And he's like one of my all time top five recording guys. He was staying with a friend in Mountain view, which is the town next door, and there was an article about the record store and studio up on the refrigerator and he had the day off so he just came down . I was back in here recording and he was talking to Eugene, when they came back and Eugene says to me, "This is Jack from Seattle." I'm like, "Yeah yeah, yeah, I'm kind of busy now, how you doing jack?" Eugene's like, "No, Jack Endino," and I totally flipped out, "Jack Endino? You're my favorite recording guy! I don't believe it. " Then I was totally like how did you get that sound on this one thing? What do you do about this? Because I was so happy to be able to talk to another recording guy. (*laughter*) He was totally flabbergasted. He thought it was weird that people actually listened to what he did and thought it was good. He was totally knocked out that somebody thought he was good. Kind of like how I feel when somebody says they liked something I did. "Really?" It was great because I was asking him every question I could ever think of. He was telling me everything. Also the guy that does all the Fugazi stuff, I like how that stuff comes out, it sounds like the band, it has a little bit of production to it but not too much, sounds good.

MRR: What's your favorite instrument to record?

B: There's something about singing that's so fucking pure.

MRR: Because it's yourself?

B: There's nothing, you're not playing a guitar. Guitar's pretty good, you can get a pretty good energy thing going with it and get it all chunky. Bass is good because you get that low end going that feels really full, really thick. But singing is so cool cause you can just let it out, just belt it out. It feels so good, like when you cry, and you feel so much better after you've cried. You just feel so good after you sing. Just let it out of your system. The worst is probably keyboards. (*laughter*)

MRR: Do you record a lot of bands with keyboards.

B: I've recorded a bunch of synth pop bands. That's fun too actually, because you can really get into the production thing because the more shit you put on that kind of band the more they like it.

MRR: Do you ever feel old?

B: No, maybe if hung out with people my own age I'd feel old, but everyone I hang out with is like 15 years younger than me.

MRR: Have you ever lost it with a band?

B: I've gotten close a couple oftimes. But no, I have a pretty good poker face. You guys didn't ask me what the biggest name I've ever recorded was.

MRR: What's the biggest name you've ever recorded?

B: Lydia Lunch. She came down her to record for the Oxbow record because her and Eugene have known each other for a while. She was totally great, really nice, professional.

MRR: What's the smallest band you've ever recorded?

B: Probably Sheep Squeeze. (*laughter*) Nah, they have three singles out. That's what's great about 7"s, even the smallest, tiniest band can afford to put a 7" out. It'd be great to have a 7" machine in the back, record and have a 7" within 24 hours, instead of putting out cassettes, just start pressing up 7"s in the garage. That'd be so cool.

MRR: So what are your future plans?

B: My whole goal is to record every band in the world once, so I can go to any show in the world for free any night of the week.

Until House of Faith is demolished, Bart the Recording Guy may be found recording month to month at 707 Urban Ln/ Palo Alto, CA 94301/ (415) 326-6325.

VELOCITY GIRL: POP SENSATION!!!

OK, OK, so we all know that a lot of music these days is nothing to get excited about and I'm probably more jaded than most. But, from time to time, someone will catch my attention and knock me for a loop. Here's a band called VELOCITY GIRL, who play an effective brand of melodic pop that's been known to make me swoon on various occasions. They have an album called "Copacetic" and a bunch of singles; you should buy them all. This interview was done on Valentine's Day, 1993, at the luxurious Phoenix Hotel, where TED NUGENT and his DAMN YANKEES were also staying. VELOCITY GIRL is: Kelly: Bassist and aeronautical engineer; Sarah: Singer and songstress; Jim: Drummer and pastry chef; Brian: Guitarist and blowhard; Archie: Guitarist and not present. MRR is: Walter Glaser and some guy named Bill. Photo by John Falls.Thanks to Matt Wobensmith for photographical assistance.

MRR: With the 60s and 70s being very hip right now, you guys seem more attached to the 50s and more traditional values.

J: We're a band that runs on the family values ticket.

K: I just think there's a lot of stuff about 50s culture that looked cool. It's a better sense of style. I can understand where people come from with all this freaked out stuff and there's something about the whole hippie/GRATEFUL DEAD/flared pants thing that... I think the style is an end to itself, whereas a lot of things I admire about 50s culture like art, jazz, writing...

J: That era definitely reminds me of the 80s in that it was a super time of conservatism....

S: ...and booming economy.

J: And shortsightedness. I still like the way the shirts look. There was a lot of great jazz and bop that come out of it. A lot of great art came out of it.

K: It's also interesting to look back at a lot of the TV shows of that time. Not living it, I don't know how people perceived it. Shows like "Ozzie and Harriet" presented a message about the culture and to look back and realize how fake that is and I wonder how shows we watch now will be perceived twenty years from now. How false or right on will they be?

J: I'm for bringing back the early 80s bands.

MRR: That's already happening. I just went to a new wave party; they were playing BLONDIE...

J: I love those kinds of fashions, bright colors and thin ties.

MRR: Saran wrap.

S: Leopard prints with a pink background.

MRR: That in itself was kind of a takeoff on the 60s.

K: It's a big cycle; it goes around and around. Pretty soon we'll be back to bow hunting with TED NUGENT.

J: Not to discount fashion and stuff from the 30s and 40s; I like that, too. Here's a punk story. Jeff Nelson is getting married in October and he's having 40s tuxedos made for the wedding party.

MRR: So is 50s culture something you base your whole band on?

K: No.

J: It's just something to talk about.

K: Sitting and watching TV is something we base our whole band on.

MRR: I have a question about one of the titles of your songs, "A Chang".

S: Archie made it up. A chang is more than you want to give and less than the person wants.

J: It's like if you have a soda and your buddy wants a sip, he's going to take a chang because he's going to take more than you want to give, but less than he really wants. It's actually sort of about sex, but...

K: The song is about sex, but that's the genesis of the term, but it's about safe sex.

MRR: That's why you take a little less; it has to be safe. What is "Catching Squirrels" about?

S: I used to visit my grandmother a lot when I lived in Maryland. This friend and I used to go out with paper bags in my grandma's backyard and tried to catch squirrels.

MRR: Do you want to talk about other lyrics?

S: No.

MRR: What is your reason for playing music and writing lyrics?

K: There is no other thing you can do. Given a choice between doing anything else and playing music, there is no choice.

J: It's easy.

MRR: It's not like lifting weights.

J: It's not like packing boxes. There's unloading the van...

MRR: Do you live off it now?

S: Just barely.

J: We just quit our day jobs, not because we were making enough money, but we just couldn't keep our jobs because we tour so often.

MRR: So do you have an album coming out on Sub-Pop?

K: Yeah, it'll be out next month.

MRR: Are you happy with it?

S: Yeah.

K: I'm very pleased. I think it's a lot different than people will expect so that makes me very happy.

S: It's not hyper-produced.

K: It's un-produced. With the singles, we spent as much time as we could putting digital effects and two thousand layers of this, that, or the other. With this, we purposely made it very raw. It's basically as we played it in this room.

J: There's lots of different types of songs like songs we don't do live very much. Hopefully we will after the album comes out.

MRR: I think you're right. People are expecting a poppy sound. They're going to be surprised. A friend of mine who went to the show was surprised how pop you were. You were more noisy than I expected.

K: Most people think our live show is much noisier. We definitely go overboard with that.

MRR: So do you consider yourselves part of the "DC pop scene"?

S: Sure.

J: We started that shit, man.

K: DC la-la core. You heard it here first.
S: Bands like TSUNAMI...
J: You name 'em, we know 'em.
MRR: You're paving the way for all of them.
K: We were one of the first sort of bands doing our sort of thing that wasn't DC hardcore. People might think there's a Dischord hates Teen Beat hates Slumberland thing but we just wanted to do a different thing so we did a different thing.
MRR: Do you play shows together?
K: Us and TSUNAMI, THE SWIRLIES, SMALL FACTORY, we play together a lot. It's not exclusive like we'll only play with bands that sound like us. That's not true at all. We just sort of started out doing the same thing at the same level so now we're sort of growing together so it makes sense that we would play together. It's beautiful and loving at the same time.
MRR: Why did you sign with Sub-Pop? There was a lot of other labels interested. Aren't you guys "the next big thing"? I was actually very surprised to see you guys on the cover of *Alternative Press*. Most people I know had sort of heard of you barely, then I was in a magazine store and...
J: I think, for that article, they tried to pick four bands that no one had really heard of.
MRR: It shocked me.
J: We definitely have more of a presence back East; we've never been anywhere close to here before.
MRR: What made you decide to sign to Sub-Pop?
K: When we met with Sub-Pop, One of the most important things was they were the nicest. They were real people. They know how to run a business, but there was no industry bullshit. Bruce (Pavitt) came down and slept on our couch. We went out to movies and hung out.
MRR: I was surprised when I called Nils to get an interview, I thought it would be like, "We can fit you in between 12:15 and 12:21", but he was like, "Sure, come on down".
K: That's the cool thing about the whole Sub-Pop organization is they get the job done, but there's no, "I'm sorry. Mr. Pavitt is unavailable to take your call." That makes a big difference.
MRR: I keep hearing that you guys are more popular than I thought you were. I was told that you get played on Live 105 (the local hip pop station).
J: I was here on vacation a month ago and I walked into Mod Lange (local record shop) and they had our CD single up with a sticker on it that said, "As heard on Live 105."
MRR: It's weird, because I thought they only played stuff like THE CURE, but I was told you guys are on regular rotation there.
J: Sub-Pop does all our radio promotion.
MRR: I thought they only played THE CURE, MORRISSEY, THE SMITHS...
J: They think they want to go grunge; they're just easing their way into it.
MRR: No one actually says the word "grunge" to you, do they?
S: Sure.
MRR: Seriously or jokingly?
K: A little bit of both.
J: People ask us what it's like being on Sub-Pop.
K: They think they're only going to do bands like MUDHONEY from now until the end of time. I mean, they forget, there's CODIENE, SEBADOH, BEAT HAPPENING...
J: All the new Sub-Pop stuff is so good.
K: POND, HAZEL, SIX FINGER SATELLITE...
J: They made a conscious decision to branch out.

MRR: Have you done any big rock interviews?
S: We did one with *Melody Maker*, which was one of the worst experiences of my life. They asked horrible questions.
MRR: "Do you like the CHARLATANS UK?"
J: That would've been easy. We had gone out to dinner and had pitchers of margaritas so we were expecting this fluff interview like, "What are your influences?" and it was like, "What was your most important sexual experience?" questions like that. We're like, "Uh, I don't know."
S: That was one of the first big interviews we did and it really freaked me out. We've been wary of interviews ever since.
K: We were pummeled into submission, but then it came out as a glowing review.
MRR: What was your most important sexual experience?
K: Just last night I got to know myself a little bit better.
J: Aaron (SEAWEED) showed us all a thing or two.
MRR: What it is to be a real man?
K: Doing manly things with men.
J: What was your most important sexual experience?
MRR: Uh.... important? Important is a weird adjective. Uh, I don't know. The guy in the gorilla suit, maybe...
K: I never knew chain link fence had so many uses.
MRR: Should I ask you if you've been courted by major labels yet?
S: Just about every major label has expressed interest.
MRR: Do you want to be rich and famous?
S: Yep. I just want to own a house. That's my goal.
K: The whole thing about major labels is, yeah, they're talking to us and I'm not going to say we're not interested but we're on Sub-Pop and we're very happy with Sub-Pop and we're in no hurry to leave, unless someone says, "Here's twenty million dollars". You know, I'm no idiot... Major labels have plenty of money to piss away on things, but there are sacrifices you have to make, and as a band you can lose a lot of control. To Sub-Pop, we're an important band.
S: I've heard nightmare stories about RCA. THE WEDDING PRESENT would call and they wouldn't know who they were. They told them they didn't have a band called WEDDING PRESENT on their roster.
MRR: Do you want to talk about your history as a band? You used to have some different people, right?
K: Early on, there was several different arrangements before it gelled into a lineup that was VELOCITY GIRL. Bridget Ross, who now plays bass in UNREST, was our singer and she decided to quit and do something else. Then Sarah joined. The week before we recorded "My Forgotten Favorite", Brian joined the band.
MRR: Bands you like or bands you listen to?
K: TSUNAMI, SUPERCHUNK.
J: EDSEL.
K: SMALL FACTORY, HONEYBUNCH, SWIRLIES, SEBADOH, CODIENE, HAZEL, POND.
S: GRENADINE, EGGS.
MRR: THROWING MUSES?
S: I do; I don't think anyone else does.
J: We're going on tour with BELLY in March.
MRR: Anything else you want to say?
J: Two fifths of ANTHRAX live with their parents and two fifths of VELOCITY GIRL live with their parents.

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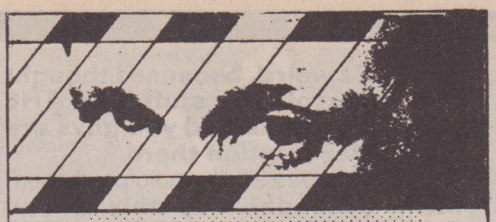

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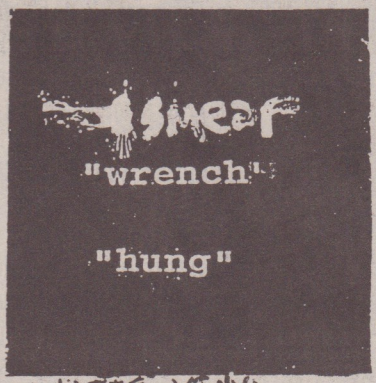

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PLEUM

Pleum has existed since December '88. They are Ludo (guitar), Nico (bass), Cyril (drums), and Freid (vocals). who's answering the questions because the others are scared of the mik. They've put out a demo tape in '89 and a CD in '91. They should have put out a new one by the time you read this. The interview was conducted by Laurent and Le Bouffon.

MRR: What about your new record? F: That's going to be a CD, but I still call it a record. We want a long CD, we would like it to last at least 40 mns but we already have 10 tracks and it doesn't last 40 mns. So we are a little bit pissed but we'll work it out. I think it's going to be something like 1000 copies. It depends on the financial conditions of On A Faim, the label we work with. We will not manage distribution nor marketing cause the job is too tough when you are a musician. **MRR: It's difficult to define your style. What are you listening to? There's some fun and serious stuff in what you do, so we don't really know what you like...** F: When we parody, maybe it's also because we like stuff we parody. But when we do a total heavy metal track, we can't say we like Scorpion. By the end it sounds like death but you can always find some good sides in death bands although once in a while the ideology is bad. However it can be an interesting music

sometimes. But if we do it it's only for the parody, cause we are not only that. It can be a part of our music but we also want to do something else. **MRR: You're playing Reggae, after it's going faster. Is it a Pleum trademark to accelerate at one moment or another?** F: I think we have a fault. We have trouble doing tracks that are not fast and don't change. It's because we get bored when we play. It's hard for us to count 1-2-3-4,1-2-3-4... We don't succeed in repeating. The best method for us to find our way is to change all the time. But we have ONE repeating track. **MRR: And what about the tours?** F: We got a lot of problems in the beginning because we didn't have a driver's license. After we had to rent some vans. It's really expensive so you have to get some big tours to afford it. Now we have our own van so we start to tour more often. The more gigs we do, the better it is. **MRR: How are you perceived by the public?** F: Well, it's different everywhere. It depends on the place. We played in Germany where the public was really strange. We didn't have a typical hardcore public and we got the impression we were the Rolling Stones with girls yelling hysterically and asking for autographs... It's fun to live the moment but it's strange. What people like the Rolling Stones think about girls must be horrible. When you see these girls begging for your name on their shirts or bullshits like that. you ask yourself. We played in Belgium too [the Pleum in the straight edge country] it was really strange but nevertheless interesting. What's great with gigs is that you meet a lot of people and discover some new places. Whatever the public is, there are obviously some interesting people to meet. **MRR: You spoke about straight edge, what do you think about it?** F: Personally, it's good in the beginning because it changes from the attitude "Me I drink, I listen to the gigs, and I do nothing". But when the guys wants to impose on you their point of view, I take it for fascism. They become dangerous. When they become Krishna, I think it's totally ridiculous. On the musical level, most of it sounds like bad hard rock with sometimes some intelligent lyrics. There are some interesting bands but I don't know if they are sincere. Personally, I don't know any SE people. I just know people who don't abuse life but without proclaiming themselves straight edge. Straight edge now is only a costume. **MRR: What about your city?** F: The problem has always been that most of the bands from Rouen never got the opportunity to play out of Rouen. There is a big problem with places to play and it's always a big shit to organize something even with bands that are cheap. What we need in Rouen is just a little place where bands can play, where we can welcome bands from abroad even with not a lot of money. Nevertheless, we welcomed foreign bands already and we just created an association in order to help local bands record their first demo and to organize gigs. **MRR: Do you consider yourselves as punks?** F: Yes and no. When I see a guy who's telling me "Me, I'm a punk, I drink beer, I squash the bottle on my forehead, and I like to fight", I have tendency to say no. But if someone tells me "Punk is dead", I feel like saying "I'm a punk and fuck off".

Freid Lachnowicz/ 71Rue Pegaud/ 176800 St. Etienne du Rouvray / France

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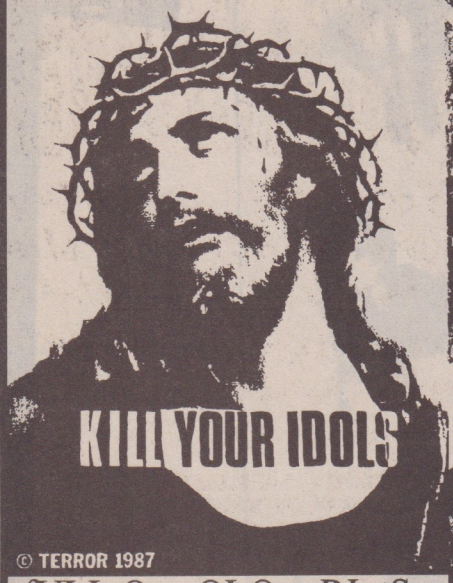

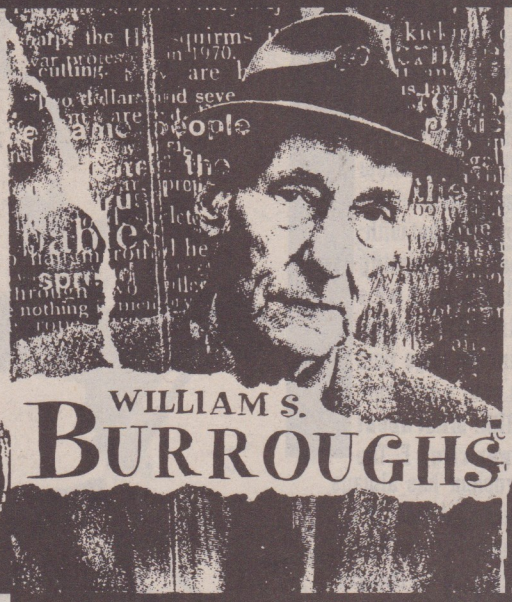

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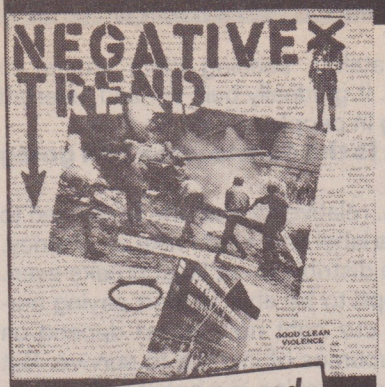
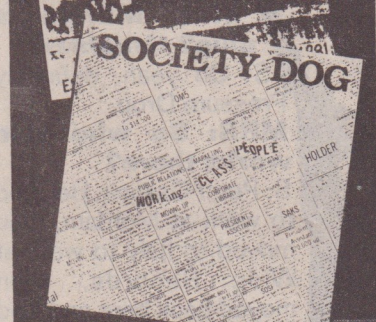
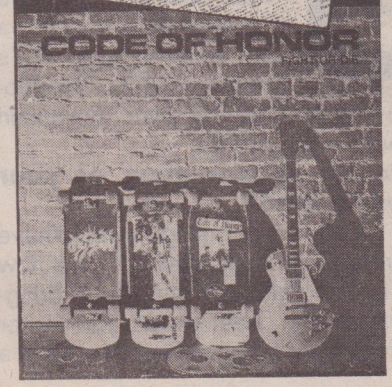






SUBTERRANEAN

Steve Tupper has been running for a long time. I first met him in 1978, when we were working together in forming an East Bay chapter of Rock Against Racism. Shortly thereafter, he began issuing some of the earliest Bay Area punk/hardcore releases. He's pretty quiet, moves at a slow but deliberate pace....but like the turtle, he's lasted a lot longer than many punk rock hares. Long overdue, here's a bit of his history, as well as some of the upcoming bullshit he's being forced to slog through. Interview by Tim.

MRR: When did Subterranean first start?

S: 1979, in the summer, in Mike Fox's living room.

MRR: Mike Fox of The Tools, at that time, and later to be in Sick Pleasure and Code Of Honor. You were partners in it. What prompted its birth?

S: We were talking about how most of our favorite bands didn't have any records out, and he had this 4-track thing in his garage where he recorded The Tools first single. So, we were tossing things back and forth and "Gee, why don't we use it to put out some records?"

MRR: What was the first Subterranean release?

S: It was this little 7" with 4 local bands on it: The Tools, of course, No Alternative, The Vktms, and Flipper.

MRR: *S.F. Underground Vol 1.*

S: (*laughs*) It didn't have a 'volume' number on it; we were taking it one thing at a time then.

MRR: How did you finance the label?

S: I had a full time job as a machinist at that point, making OK money.

MRR: Was there a flurry of releases back then?

S: It took a while to really get it going, a few months to get the first one together. After that, we didn't get anything out till the next spring, the first Society Dog single out. In the mean time, we had tried doing another 7" comps, but it never worked out. The two bands were going to be The Zeros and Negative Trend, but it ran afoul of their manager.

MRR: Peter Urban.

S: He wanted to use these old tapes and we wanted to do new tapes, so the whole thing sunk when we couldn't agree on it. But meanwhile we started to work on an LP, *Live At Target*. We wanted to produce a show with a bunch of really 'out there' people and stay away from the more mainstream punk stuff. We ended up with people like Nervous Gender, Zev and his Uns project, Factrix, and Flipper. So we put on a show at the Target Video warehouse, invited a bunch of our friends, and by that time we had an 8-track set up there. That was February of 1980, and it came off pretty well. That was our first album. At the same time we were working on singles by The Tools, The Jars, and Bay Of Pigs.

MRR: Then you did the split LP with Sick Pleasure/Code Of Honor, Code Of Honor's LP....and more experimental types of stuff, no?

S: We started doing that right away. The *Live At Target* was pretty out there for that time. And the *Clubfoot* compilation LP was started in 1980 and took a year to get out. Mike, and the main Clubfoot guy Richard Kelly, just went totally apeshit on the production; totally amazing at what they could squeeze out of an 8-track.

MRR: What's the name of the guy who's on the cover of that LP?

S: Richard Edson.

MRR: I think he was in the Alterboys, and then he went on to be in movies like *Stranger Than Paradise*.

S: In the meantime we were also doing singles by No Alternative, Flipper, another Society Dog.... and *S.F. Underground II*, which was basically 4 more really way underground punk bands in 1981.

MRR: Besides putting out records, at a certain point you got into distribution and mailorder...

S: We started doing mailorder fairly quickly. I had always liked that kind of direct contact with people that were getting our records, and always made sure to include a mailorder catalog in all our LP releases. And all of our friends that had bands wanted to have their records on there, too. It grew over time.

MRR: But at one point you had a storefront.

S: At first, Subterranean was in my living room in Berkeley, and then we moved into a room off of John Boshard's woodshop in El Cerrito. He was doing Thermidor Records then. Everything was coated in sawdust, we were running out of room, John was freaking out, so we decided we had to move again. We had about 20 releases at the time, stacks and stacks of records. Patrick Miller of Minimal Man said he saw an empty storefront down the street from where he lived, on Valencia St in San Francisco. (*Across the street from the infamous Deaf Club, and a block from where Epicenter now stands*). We were mainly doing mailorder then, and just a little distribution. And we didn't do retail either for the first two years. By '84 I decided to section off the front portion, put in some bins, and see if we could sell some records out of there.

MRR: When I'd go in there I'd always see a good selection of obscure European records. You must have been trading records with other labels.

S: Oh yeah. We did that all along and are still doing it. Again, it's a real direct, more underground kind of way of going about getting your stuff around. Generally, a lot of labels have a good idea of what's going on in their area, and doing a network thing is always more preferable than dealing with businesses.

MRR: What happened with that storefront ultimately?

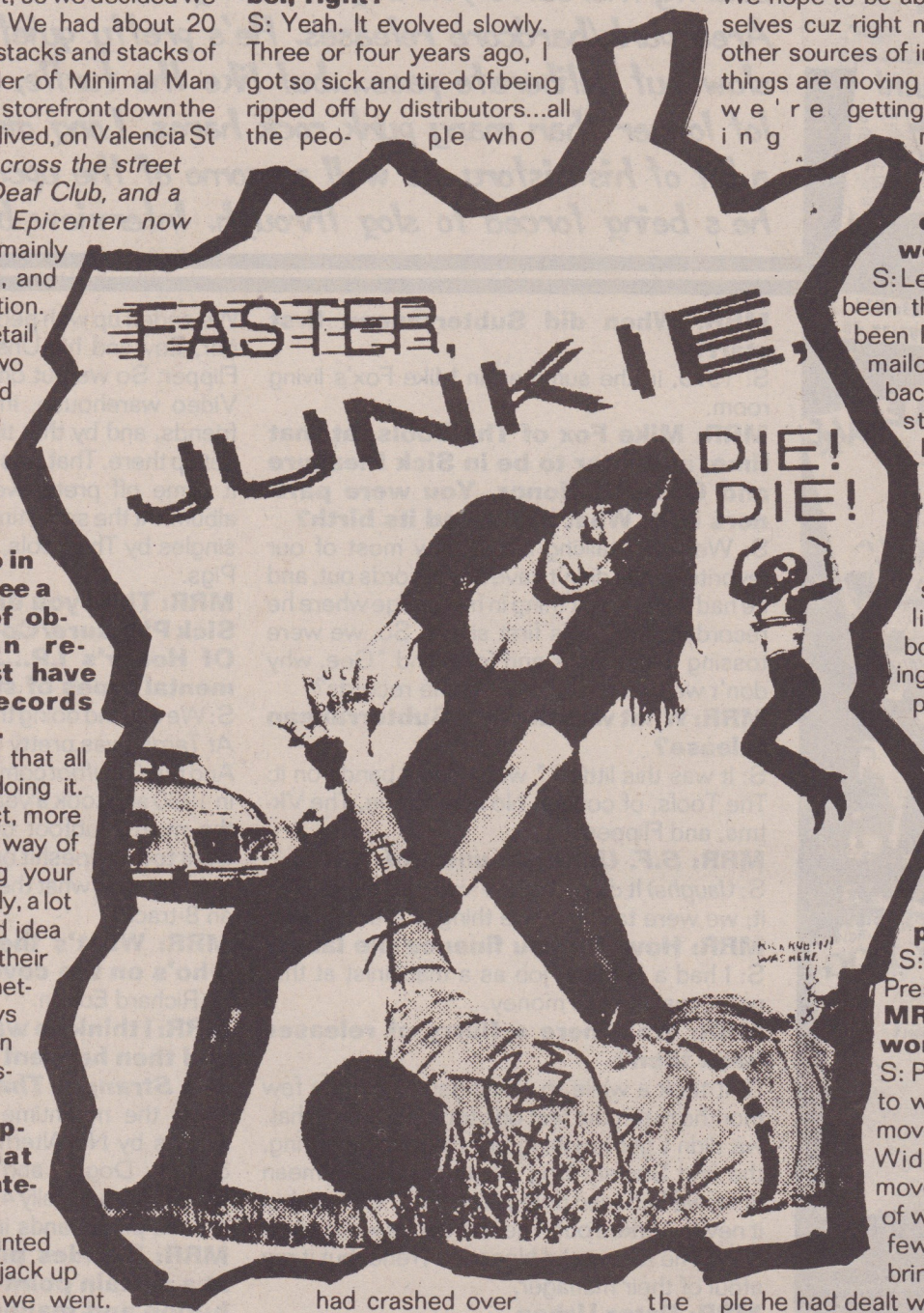
S: New landlords wanted to yuppify the place, jack up the rents, and out we went. Rents in S.F. were getting too atrocious for retail space in the city, and I was getting tired of dealing with burnouts and winos coming in off the streets and pissing on the floor and walking out. It got to be too much, and decided that a warehouse was the way to go. But that was by '88, and we had been there 6 years.

MRR: Where did you relocate to at that point?

S: I found a really cheap and really funky warehouse down near Potrero and Army streets, back behind where The Farm used to be.

MRR: Nowadays, you're more of a distribution than an active label, right?

S: Yeah. It evolved slowly. Three or four years ago, I got so sick and tired of being ripped off by distributors...all the people who had crashed over the years, owing a lot of us a lot of money. It got very difficult to depend on them. All along we had been dealing with some stores...not in a terribly organized way...but it seemed that the time was right to do that. So, I just started talking to everybody around here who was putting out records, adding them to our wholesale catalog, sending them around to stores. It gradually built up, and I started getting in people to help do that.



MRR: Is the distribution still going OK?

S: Yes, relative to what the label used to do. The label never did make any money, but the distribution at least breaks even. We hope to be able to start paying ourselves cuz right now we all depend on other sources of income to survive. But things are moving in a positive direction, we're getting more accounts, selling more stuff.

MRR: Tell us about the cast of characters that are working there now.

S: Let's see. The guy who's been there the longest has been Phil. He started doing mailorder when we were back on Valencia St, and still does mailorder. He's also gotten really into books, and started connecting us up with book publishers. All along we had been selling certain books, like The Re/Search books because of knowing Vale from the way old punk days at The Mab. But Phil started bring in other publishers like Amok, Feral House, Autonomedia, ...

MRR: Should we give Martin a plug? (*laughter*)

S: Oh yeah, definitely Pressure Drop.

MRR: So who else works there?

S: Peter Galinek. He used to work at Mordam, then moved to Italy to work at Wide Records, then moved back here and kind of wandered in the door a few months ago. He's bringing in a lot of the people he had dealt with at Wide, European distributors and stores.

MRR: Where are most of your stores located?

S: Up to a few months ago I would have said primarily in the western US, but now Peter's changed that somewhat in bringing in more east coast stores. The center of gravity may have shifted eastward a

little bit. A few years ago 70% of our sales were Subterranean label stuff to distributors and about 30% was mailorder of everybody's stuff. In the last few years it's changed so that the overwhelming amount of it is non-Subterranean stuff being sold to domestic shops. It's working out financially better.

MRR: And who else works there?

S: There's Elden, who was the first guy brought in to call stores, in '89. And there's Lexa, who used to book the Heinz Club until it got closed down recently, and she's looking for another space to book shows. And Gary, who used to work at Alternative Tentacles, went off to do other things, and now shows up once or twice a week.

MRR: That's a lot of people to employ. I don't know how you can do it. I realized at one point that you were buying MRR mags from Mordam and were able to sell them cheaper to shops than Mordam did. What is your philosophy on pricing? How do you stay in business?

S: I've always tried to keep things reasonable. We started off with a 10% mark-up, but are raised it to 15% a few years ago.

MRR: Any plans for changes on the horizon?

S: I've never really been one for plans and take things one at a time, whatever seems right. I want to keep doing what we're doing, only better. But it changes all the time.

MRR: But the label has languished some, right?

S: Oh yes. A whole lot, which bothers me. But it takes so much work to do the distribution, and is really time consuming and labor intensive, and I still end up doing most of the labor around there. So there really hasn't been a whole lot of time for the label, and besides which, the whole crisis of distribution has gotten even worse over the last few years... there's basically nobody left worth dealing with out there. So, if we put something out, we have to figure on selling it all ourselves, and we don't really have enough stores to do that very effectively at this point. Being a small distributor, we don't have access to the chain stores, except for Tower Records. And the 'mom & pop' stores are being squeezed, too.

MRR: Is the concept of something like Subterranean is in jeopardy, due to the way that "business" gets handled in the so-called "underground"? Is there still room for the ideas that got Subterranean off the ground a long time ago?

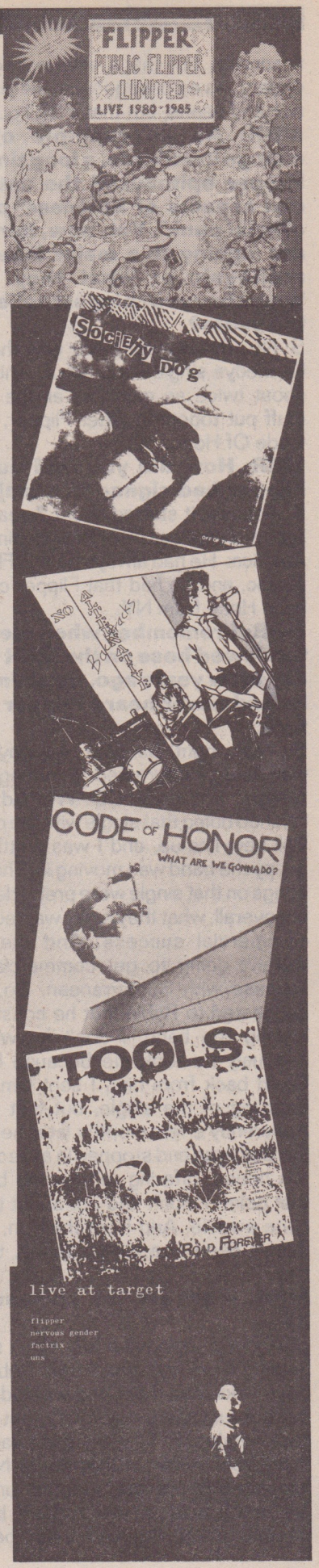
S: The original idea, which was to make stuff available for bands that couldn't get their records out, doesn't exist any more. It is now so easy for a band to put out their own single. That part of it doesn't exist. And aside from that, there are so many other labels around that have grown. For a long time, Subterranean was one of the main local labels here, and most of the new bands came to us first. For quite a few years, Alternative Tentacles wasn't signing local bands. Now there are a lot more labels, and some that used to be real small, like Boner, have gotten really big. And there are others that either started here or have moved here. So that doesn't exist either anymore.

MRR: On the distribution side of things, are you competing with Mordam, Revolver/Scooby-Doo, Last Gasp, etc, all centered around here?

S: Subterranean was one of the first labels to do that, too. But I started putting a lot more emphasis on the distribution after Systematic folded up, and at that point the only other one around here was Rough Trade (since gone), and they really weren't all that interested in taking more of the underground stuff. But it seems like the other distributors around here, like Mordam and Revolver chiefly, don't really compete so much as fill in holes. It's not cut-throat. Some stores will deal with one of the three of us, or sometimes with all three on a rotating basis. Each has its area of familiarity or better connections in. Mordam still sells mainly to distributors, as opposed to stores, and the Relativitys and Dutch Easts compete with us and aren't happy about us, but fuck 'em. They're not my favorite people. (*laughs*)

MRR: Let's talk a bit about the recent trend towards businessification in the 'underground' music scene. In what ways have you been impacted by these incursions?

S: Pretty much the same way as everybody else. Instead of the kind of creativity that we were having the first few years of Subterranean's existence, and before that, you now have a lot of clones cloning clones and everybody scrambling to be the next 'big band' to be signed to a 'big label.' Bands are looking at what they're doing as a business rather than as an expression. You can tell when you get these stupid nauseating press kits in the mail all the time, going on about how they're so sincere and stuff like that. Give me a break, you know! There isn't much happening there in most cases, in terms of anything very real. It's degenerated into a career ladder. The bands are doing it, the labels are doing it. They aren't run by real fans of the music anymore. They are first and foremost as businesses to make money... and secondly, if at all, as a real expression. Subterranean has always been the other way around. What's on the tape and what's in the grooves has always been first. The idea behind it has always been first. We do have to consider whether we can survive



financially, but that's always been secondary. As a consequence, we all live on rice and beans, but that's life I guess.

MRR: As an example of this change in attitude, a long time ago Flipper epitomized the anti-"official aspects of business" or anti official punk". Yet, now, here they are signing to a major label...the antithesis of what they were. Were they your biggest seller over the years?

S: No. The biggest seller was the Dead Kennedys single we put out, which sold about twice as much as all the Flipper stuff put together. After Flipper, maybe Code Of Honor.

MRR: How did you find out that Flipper had signed to a major?

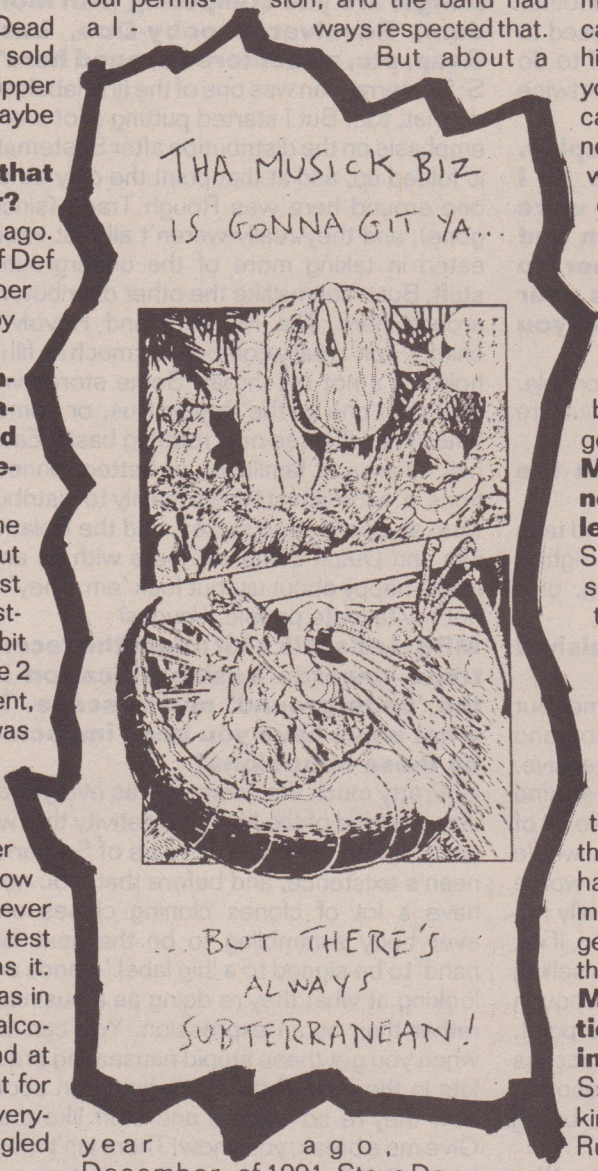
S: Actually, it started about 2 years ago. I got a phone call from Rick Rubin of Def America. He had always been a Flipper fanatic, and he had that Flipper copy band Hose from NY.

MRR: I remember when we interviewed hose on the MRR Radio show years ago, he claimed he had never heard Flipper before.

S: Yeah, right! (*laughs*). Anyway, he was kind of interested in putting out *Generic Flipper* on CD. We had just finished doing that single with the post-Will new line-up, and I was a little bit happy the band was moving in. Those 2 songs on that single were pretty decent, but overall, what they really wanted was commercial success. And they weren't going to get commercial success with Subterranean. So, I suggested to Rubin that he consider signing the band. I don't know how seriously he took me because I never heard back from him. I sent him a test pressing of the single, but that was it. Apparently a few months later he was in the Bay Area and stopped in at Ted Falconi's house, offering to sign the band at that point. I didn't find out about that for quite a while. And from then on, everything's been one big confused, tangled tale.

MRR: What are the hallmarks of it?

S: About a year-and-a-half ago, I started hearing from the band that Rubin had been talking to them and wanted to put out not just *Generic* on CD, but all the back catalog. But I still hadn't heard anything from Rubin at that point. Nothing happened for several months, until last fall, and it was unclear to be if he was offering to sign the band or not, because what I was mostly hearing was that he wanted to put the back stuff out on CD. All I wanted 2% licensing and royalty fees, since I had paid for all the recording. We never had any written contracts for the albums, though we did for some of the early singles and comps, but they were largely out of print. According to our verbal understanding from back in 1980, the tapes weren't supposed to be used by anyone other than Subterranean without our permission, and the band had always respected that. But about a year ago, December of 1991, Steve DePace and Ted came over to talk about the thing, and I told them it was OK by me, that I just want the 2%. They said fine, and right in front of me called their lawyer, and told him that I only wanted 2% and everything was OK. But a few days before that Christmas, Steve came by waving this contract. I didn't get to see much of it, but the one page he would show me very clearly had them selling all the rights to the tapes to Def America for $20,000. There were 5 albums at that point, so It must have been the cheapest sale of the century!



MRR: I'm not gonna ask what they needed that money for right then and there!

S: At that point, I got a little suspicious, sat down with my lawyer, and wrote Rubin a letter saying that they can't license you the tapes because the rights to them are with Subterranean. Actually, about a month earlier than that, I had started calling Rubin again, leaving messages on his home phone number, saying "Look, if you want to do this, we have to talk. We can't use the band for intermediaries." He never returned any of my phone calls. We wrote him then, and sent a copy to Warner Bros, giving them about 3 weeks to respond. At the end of the 3 weeks we got a fax back from Warner Bros, where their attitude was, in effect, "We have the tapes, you have nothing. Fuck you." And that was the start of the legal hassles, which have been bizarre and torturous since. And are still going on.

MRR: So how does little Subterranean deal with the Warner Bros legal department?

S: With difficulty. Their main strategy seems to be to drag things out forever so that it costs me a fortune and have to give up and let them have whatever they want.

MRR: That 2% is really going to kill them, right?

S: It's more than ridiculous. They probably are paying more for lawyers than they would if they'd just given me the fucking 2% to begin with. But they have so much money it doesn't make much difference. Time/Warner is the biggest media conglomerate on the face of the earth.

MRR: Through all these negotiations with Warner, the band is indifferent, Rubin is indifferent?

S: My whole thing was to reach some kind of reasonable agreement. One of Rubin's lackeys called me February of '92 and proposed that I get 1% and something else...I don't remember what... but I had spent about $5,000 the year before to finish up the tracks on stuff that was recorded back in '81 and '82 with Will, outtakes from *Gone Fishin'*, and a few other things. I didn't want to just give them those tapes without having had a chance to do something with them myself. And I wanted to keep the vinyl rights, too. So anyway, I said "OK, I'll take 1%, but you have to let me keep the vinyl rights and let

me put out that last album that I had paid for." They must have stewed on it for a few weeks down there, and came back with something for me to sign, faxed it to me without comment, and it was substantially different from what we had talked about. It not only obligated me to let them have all the Flipper tapes, but also everything else that any member of the band, past or present, may have done with other people. And there was some stuff in there about making me legally responsible for anybody that might have any claims against Flipper or Def America, for any reason at all in the future, stuff like that! So I basically said "No!". In the meantime, I had to change lawyers, Flipper had to change lawyers, and even more confusion ensued there. We waited around for that to settle, and meanwhile proposed modifications to what they had sent. Then in early Spring, Flipper's lawyer finally announced he was ready to begin talking about it, and the same day filed suit against me for 'obstructing Flipper's career."

MRR: Hey, I didn't know there was a law against that. Unfuckingreal!

S: And that's been going back and forth for several months, but in the meantime this whole thing is costing plenty. When you add up what it cost to finish up that unreleased album, $6000-7000 in advances to the band, plus all the legal fees, it comes to over $20,000. At this point, we pretty much have an agreement with Flipper, unsigned as yet, and a lot of hassles with Warners. It's a 4-way negotiation, with Subterranean, Warner Bros/Def America, Flipper, and the estate of Will Shatter. Obviously, Flipper cannot guarantee Subterranean the right to put out the vinyl or unreleased album, or get the 1% even, because they gave up all of their rights to Def America. If they did get that $20,000, I know that Will's estate has not received a penny of it. Nightmare.

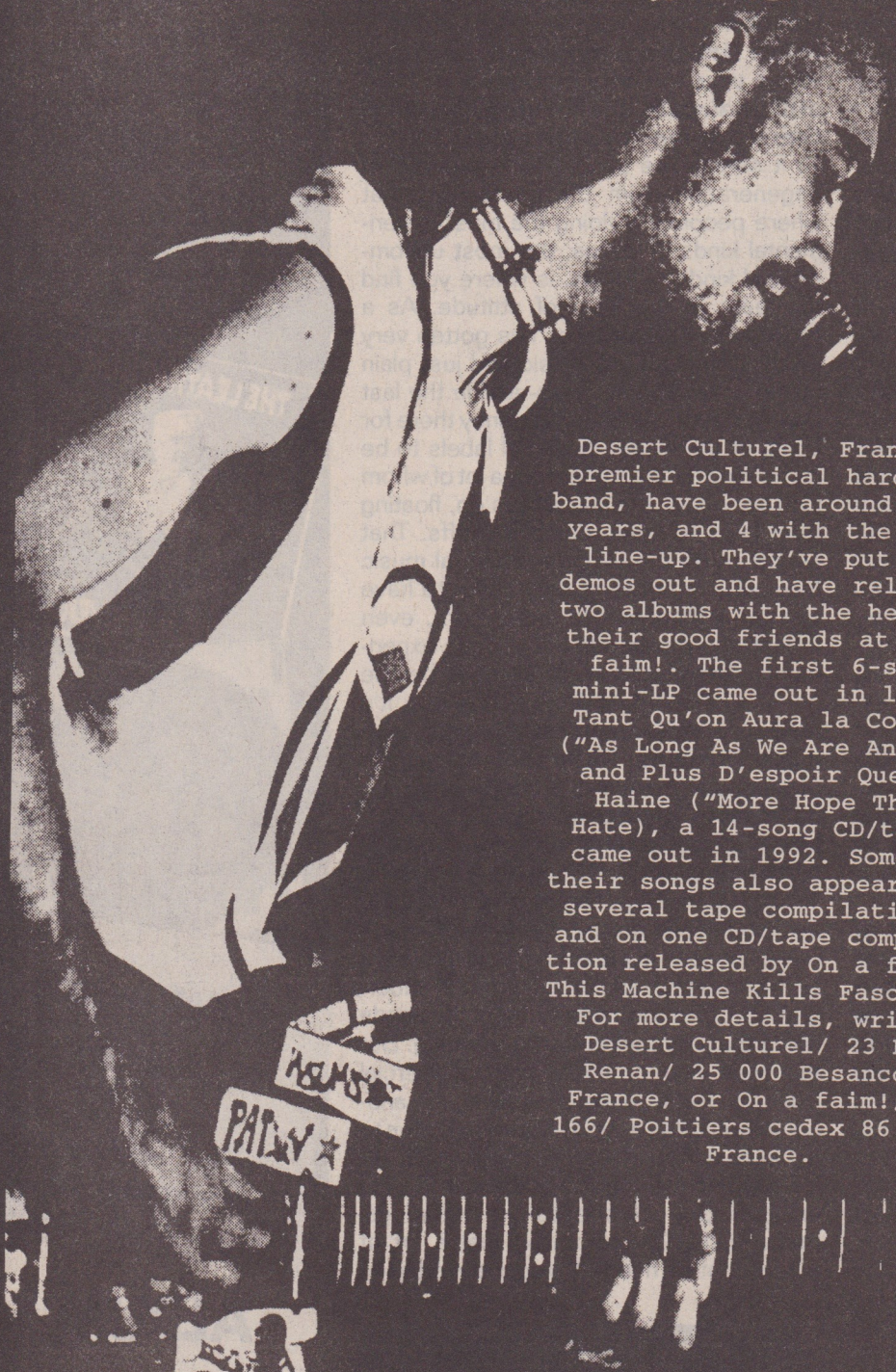
MRR: Outside of the business aspect of all of this, it's hard for me to picture Flipper, the Sound Of Music trashed out 'who gives a shit' band doing this. How does it affect you to see the changes that some people go through in their values or how they deal with people?

S: They still seem to project that kind of image, but I'm not sure they really believe it. It's interesting for me to observe people's reactions when I talk to them about this whole thing. An awful lot of people are apparently afraid to talk about it, afraid to take a position, and I think that reflects what's going on with big companies and big money floating round. There's a lot of people on the make, a lot of people who want positions in the music business... whether as bands or A&R people or as people who depend on them for acts to appear in their clubs or people to write about, play on the radio and get promos from, get free trips to wherever, all the payola, etc. The payola is not myth, and it's real big money. And people want to cash in on it. It's a lot more pervasive than I thought it was, so many people ready to sell out at a drop of the hat. It's kind of depressing, not what it was supposed to be about in 1977. It's one more step down the road that we've been seeing unfold around us, The bigger labels, the bigger distributors, bands demanding big ads in such-and-such publications, blah blah blah.

MRR: Are there any aspects of any what you initially believed in that still maintain their integrity, that there's some resistance...

S: It seems like things move outward in degeneration from the center, so that where people are doing the most experimental kinds of things, the most uncommercial kinds of things, is where you find the least of that kind of attitude. As a distributor, Subterranean has gotten very involved in industrial music and just plain noise--not industrial disco--and in the last year or so we've seen a tendency there for some of the bigger industrial labels to be competing for the same acts--a lot of whom kind of behave like jazz artists do, floating from label to label, doing one-offs. That seems to be the thing in industrial music too, but in competing they seem to have lost the willingness to experiment, even though the music offhand sounds experimental. But placed in a context within the genre, within the dealings that go on, it's not really experimental at this point. Repeating formulas. That's another example of something that's been happening, another wave of degeneracy. But there's always going to be some kind of frontier somewhere, at least I hope there will be. In 1986, I started getting involved with the acoustic scene around here, and it didn't really succeed in attracting a big audience or big money, and stayed fairly underground, but unfortunately a lot of the bands doing that have gone by the wayside. But that was one of those anti-commercial frontiers for a while, that was so anti-commercial that nobody wanted to listen to it. (*laughs*). Actually, a lot of people did, but it never had the support of the distributors or media. One side affect of this whole legal mess is that Subterranean lost a lot of money that we needed to get new releases out.

DESERT CULTUREL



Desert Culturel, France's premier political hardcore band, have been around for 5 years, and 4 with the same line-up. They've put two demos out and have released two albums with the help of their good friends at On a faim!. The first 6-song mini-LP came out in 1990, Tant Qu'on Aura la Colere ("As Long As We Are Angry") and Plus D'espoir Que de Haine ("More Hope Than Hate), a 14-song CD/tape, came out in 1992. Some of their songs also appeared on several tape compilations, and on one CD/tape compilation released by On a faim!, This Machine Kills Fascists. For more details, write: Desert Culturel/ 23 Rue Renan/ 25 000 Besancon/ France, or On a faim!/ BP 166/ Poitiers cedex 86 004/ France.

MRR: What are your influences?
DC: Musically our influences include everything from HC to rap, 70's pop music and so else. Literarily speaking, we like writers such as Prevert, Kerouac, Celine, Camus, but I'm not sure American readers will have heard of them. We like books such as *Do It* by Jerry Rubin, which was written during Berkeley's riots in the 70's. Each member in the band reads different things, be it comics, political, philosophical or theatrical writings. But all of this is not really relevant to the band anyway—it's rather friendship, the way we express our rage and the diversity of its members which make up for our lyrics and the way we sound.

MRR: Have you toured a lot? Are you satisfied with your records?
DC: We've played about 100 gigs so far, which is not that much in 4 years. We toured Switzerland and Italy. We play as often as our jobs allow us to (that's to say about 3 times per month.) We still have to work to buy food. Maybe one day we'll just quit our jobs and try to live off the band, who knows? Of course we're happy with our records, otherwise we wouldn't have released them! They correspond to our capacities and state of mind at the time we made them. We are aware of the evolution and the "progresses" we still have to, or want to achieve. The important thing is to do the best we can, without pretending to start a "musical revolution" we know we'll never be able to bring about.

MRR: What do your lyrics deal with?
DC: Up to now, we've written songs about the army, national liberation struggles in Ulster and the Basque country, vivisection, jails, squats, homosexuality, fascism, Indian genocide, poll tax riots, social injustices and so on.. Write us for a whole list! Our lyrics are more personal nowadays.

MRR: Are lyrics more important than music?
DC: Certainly not. Otherwise we wouldn't rehearse three times a week, 30 miles away from our homes! We'd just write essays. It would be way boring. I find it ridiculous for someone to start a band just to spread political messages. Our lyrics are very important to us because they involve our individualities, but so is the music that goes along with them. There are excellent bands with almost no lyrics. I think it is possible to find a compromise between rednecks who only think about getting drunk, getting into fights and who don't give a fuck about bands who play, and boring, narrow-minded PC militants who will slag you off if you don't agree with them.

MRR: What makes you different from any other punk-rock band?
DC: Is that a trick question, or what? Maybe nothing? It's not ours to answer that.

MRR:Would a major label enable you to get your message across more easily?
DC: In quantity yes. The problem is the message, which would sound hypocritical if we were on a major label. It would be ridiculous.Therefore...

MRR: Do you think you'll manage to change the world?
DC: This is not important. We know very few people who feel happy and safe in this world. One must either be dumb or live in a cave to think the world is great as it is. But one must also be dumb to think he/she will manage to change it the way he/she would like it to be. If you do something about it, it must either be because you have the feeling or the conviction that it is good for yourself and for the others. Otherwise you stay in bed.

MRR: Any other activities apart from the band?
DC: It depends on each one of us. Leisure: martial arts, gardening, reading, gigs, smoking pot, petanque (French bowls), mechanics, bathing, etc. Steph (drums) works in a factory. Fabrice (bass) is doing his "conscientious objection" (eg: refused to do the compulsory military stints) and works on the improvement of buildings. Jo (guitar/vocals) works in a theater. He's a comedian, juggler, as well as a technician (lights, etc). Apart from that, everything is related to the band. We try to squat a house, stick posters, distribute flyers and zines, organize benefit gigs, and do a newsletter/fanzine called *Petard*. We work on a local scale, on most themes which are dealt with by libertarians, and a few others which are relevant to the local situation. We're very close to a local pub called The Underground Bar, where gigs regularly take place.

MRR: Some people think music and politics should not mix. What do you think?
DC: It is their choice. Not ours. We believe that if a music belongs to "the street", then it should deal with problems or joys peculiar to the street. (but when we talk about "street", we could also have songs about the environment, especially considering that we live in a rather mountainous area). But I think it's more of a vocabulary problem. Anything can be considered as political, like attending a gig and participating (eg not just consuming). Waking up in the morning and brushing our teeth with such or such toothpaste can be considered as political. Anyway, doing politics without music may be a good thing, but not sufficient in our eyes. Our political activities are mostly expressed on a day-to-day basis.

MRR: Could you describe your music?Where is it heading towards?
DC: Melodic/metallic hardcore with punk-rock influences. What we play could sometimes be compared to bands such as Nomeansno or Government Issue, ..but it's hard to tell. We neither have the will nor the pretension to sound like any other band.

MRR: Do you think the French scene is more "backwards" than other European ones? (*there are still lots of bands around here singing about "booze and girls"*..)
DC: I don't think one can really say that such or such a scene is "backwards". Compared to who? To what? It's a bit annoying to see that people who are supposed not to follow trends or support commercial attitudes are often the very victims of these attitudes. By the way, most of these trends come from the USA .It's true that they're a creative country musically speaking, but that's no reason for following their model. Too many people act this way. It's also true that the French scene isn't that creative, but at least it's alive,and I don't think the lack of creativity is irremediable. As regards attitudes on the other hand, it is true that we are way behind our neighbors (Germany, Italy,..), where bands and audiences are far more radical and united. Maybe because there are less "college rebels" there. I don't know .(We have nothing against students, by the way!)

MRR:How do you see yourself in ten years?
DC: Don't know... Now future!

MRR: Any plans?
DC: Lots of gigs, an EP out soon and a new album next year. Don't hesitate to write us and send your stuff. Communication, not consumption. And as DOA said: "talk minus action equals zero". Salut.

SPARKMARKER

Interview by Wozzle.

MRR: What's happening with the new 7 inch record?

Kim: It's in somebody's house in Texas right now. We're getting the covers screened here in Vancouver, which is cool. As soon as the covers are done and shipped to Texas the records will be ready, and that should be really soon. It'll probably be out in the end of Febuary.

MRR: Awhile ago you said you wanted to go back to New York, is there any possibility of that?

Kim: There is a possibility of that. We might go and record a record in New York, whether or not that would be feasible is another question. We might record somewhere else, but recording in New York is a option right now.

MRR: What label would put that out?

Kim: It looks like Selfless would, I can't say anything for sure right now.

MRR: Do you have any plans for another U.S. tour?

Kim: We'd like to go on another U.S. tour this summer, and maybe do a West Coast tour before that. So if you'd like us to play your town get in touch with us.

MRR: Darren Bennet (old SparkMarker bassist) said it was to expensive to be in this band. Do you lose alot of personal money being in the band?

(At this point a really loud heavy metal band starts playing in the next space)

Kim: *(Yelling)* We put a lot of money into the band but...(he is drowned out by metal band) Let's go somewhere else!

(We move to stairwell of building.)

Ryan: Yeah it's expensive but I wouldn't say it's lost money, it is all relative. It depends what you value, and we value it greatly, so actually it's a cheap price to pay for us.

Kim: And it's getting easier in time, when Darren was in the band things were alot tougher.

Ryan: We went all across the United States and it only cost each of us about $400.

Kim: Sure you're eating peanut butter and jam sandwiches but your looking at the Grand Canyon and you can't believe you're there. It's more than worth it.

MRR: How did the song "Rob's Dream" *(from the Jiffy 7 inch)* get it's title? Is there a story behind that?

Rob: Kind of, the song was written a long time ago and it was by far our heaviest song, and I was so happy we had written such a heavy song that every time we played it I said "this is my dream song" until eventually it was titled "Rob's Dream". It was the soundtrack to my life.

MRR: Do you guys want to comment on slam dancing at all? There was a bit of a scene at your last gig.

Ryan: The whole scene took away from the music because we scewed up and we got rattled, it made for a weird show. But still it made it unique in the way that something went down and it was talked about and there was conflict. Some people wanted to slam and some of you guys were really opposed to it.

Rob: I think a lot of different kids are coming to our shows now and they just assume that if your playing hardcore or something than your just supposed to slam. Personally I don't think that if everyone's having a good time jumping around and slamming that's cool. But if people are falling on each other and fights are breaking out it's just stupid. I don't really agree with slamming, but it's going to happen.

Kim: The music we do play seems to attract that crowd, it takes this kind of music to get a message across to that kind of person I guess. It's just kinda sad that people who want to slam are louder and people who don't like it are quieter and think they're in the minority. It's just a basic respect, I mean we're all friends.

Rob: We all went through our slamming faze.

Ryan: We all did it, but it's not like we're saying we're over it now so no one can do it now. I would never want to get to a point where we call all the people who slam fools or something. I've actually had people come up to me after shows and say I'm sorry there wasn't a pit man, we really tried to start one. Those are the people we want to get and say I would rather you don't slam if you come to a show and if you do I'm going to say something about it.

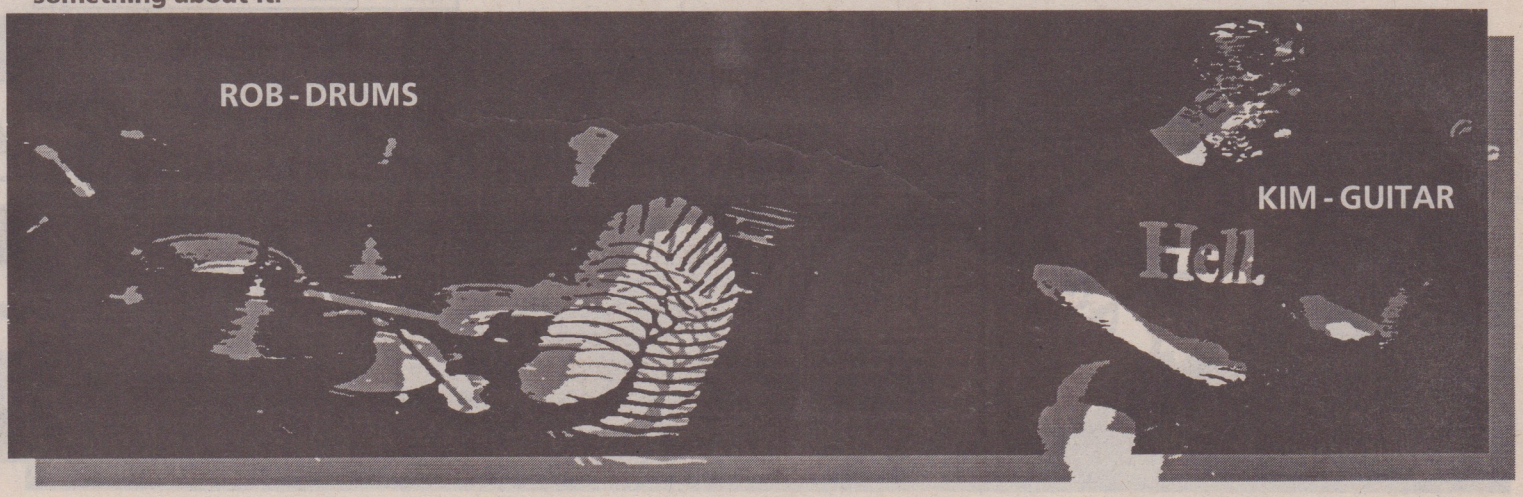
Kim: I used to slam, but at the same time I never had any peers or bands say 'hey don't slam dance it's not cool to hurt people.' It's not like things have to stay the same, if the scene, punk/hardcore whatever, is supposed to be so alternative, then it should be willing to change or at least except new ideas. There will be some shows where you can slam and kill each other, great, but there will be some where you don't. People shouldn't expect to come to a show and like turn on a T.V. and then be able to turn it off. There's real people there, it's not just pure entertainment, it's interacting, it's communicating.

MRR: Do you think the music brings out violence in people?

Ryan: I guess it brings out aggression. It definatly brings out aggression in me, I don't walk around the streets leaping around on my head like I do on stage. So it definatly brings out some angst or whatever you call it.

Kim: It's frustration, and it's probably easier to let your frustration out in violence rather than other ways. A lot of people are all bottled up and the way they know how to release it is in a violent way. You can release all those things in a more emotional way, I'm not saying everyone hold hands and throw flowers or something but there must be some way of getting it out bettet. I think we're all in the same boat, we are all frustrated about something whether it be living in a shitty home with your parents or your work sucks, we can all relate to that, but we dont' have to go around bashing each others heads in. Lets strive for more.

Ryan: You and I and everyone here has been together and talking about slamming and we read about it in *MRR* and that so it seems kind of stale but we have to keep



adressing it because not everyone's as elitist, or as experienced, or such great guys as us. Every day there's new people going to shows and reading *MRR* and it's those people we have to reach.

Kim: It's not something just Fugazi can talk about.

Ryan: And now there's a backlash against slamming, so it's a difficult topic.

MRR: What was a better T.V. show *The Dukes of Hazzard* or *The A-Team*?

Kim, Rob, and Jason: *The Dukes of Hazzard*!

Ryan: I don't know I'm kind of on the fence, I don't know, *The A-Team* was cool.

Kim: The *Dukes of Hazzard* was great, except at the end when they kept getting different actors to play the same characters thinking we wouldn't notice, but those high speed cars chases with the car just flying through the air, wow! Rock N'Roll! Kreviss just walked by, check them out their rad!

(Two females, presumably members of Sub Pop and Scratch recording artists Kreviss walk past us up the stairwell)

Kim: This is where rock stars walk by non-stop twenty four hours a day!

MRR: What is your favorite Vancouver band?

Kim: StoveBolt!

Ryan: My first inclination is to say StoveBolt, we might be a bit biased because they're our friends, but they're awsome, they have only played once but they blew us away and hopefully they're going to kick us in the butt and do more stuff. They're gonna probably kick even more ass in a year, so they'll probably be as much a influence on us as much as we are on them.

Kim: Other inspirational bands would be Kreviss, they're great, and then there is SuperConducter, Lung...

Ryan: Facepuller, Strain (Kim's other band).

Kim: There is so many different bands and so many different scenes, I mean Vancouver is so cliquey, we don't play with half the bands we listen to, Vancouver is just that way. I don't even know who half of these bands are. There seems to be a lot of really good bands in Vancouver now, and for some reason they all seem to be heavy. It's kind of weird.

Ryan: That's the way it should be.

MRR: Jason how do you like the scene in Vancouver?

Jason: It's pretty rad, well from what I've experienced it's the best scene I've seen. I come from smaller places.

MRR: What were you into in Saskatchewan?

Jason: I was like a glam rocker basicly, I was into Guns N' Roses and shit like that, but that was back in high school, I didn't really know what was going on.

MRR: Were you in a band there?

Jason: Yeah, I've been in a band since I was about thirteen.

MRR: You came out to Vancouver originally to audition for Itch?

Jason: No, I came out to just find a band.

MRR: Are you going to put out another issue of *AL-KIEF*? *(Local zine)*

Jason: Yeah, it's coming out April 1st.

MRR: Do you see any difference between your newer and older songs?

Kim: They have definatly changed with time, the stuff we still play that we wrote a year ago had different band members playing, we don't consiously change to try to get a different sound, we don't have control over it.

Rob: We know the way each other work after 2 years, musicaly we work pretty well together.

Ryan: There are only so many things you can do with E chord.

Kim: I wonder what bands in Vancouver don't play an E chord.

MRR: I know some of you are

straight edge and vegan, does that influence your music?

Kim: I think I've taken the ideals of straight edge and veganism to certain extents, I don't want to label myself either even though I do sometimes for fun. They definatly do have an effect on how I live my life, but that doesn't mean everyone has to share my views. Not everybody can be the same, thank-god for that.

MRR: How do you guys feel about all the Kim Kinakin worship in *Excursion Zine*, etc,etc.

Ryan: I think it's totally awesome, sometimes we take ourselves too seriously, it's totally cool, it's hillarious, but I wouldn't want to have the focus on me. I think it's rad that we can just sit in the shadows.

Rob: We're definatly not jealous of him.

Kim: I'm the butt of everybody's joke.

MRR: So you have no plans to kick him out of the band?

Ryan: Well not right now.

Kim: Wait till SparkMarker becomes really big. Hey here comes Kreviss again!

Ryan: Can you play guitar?

MRR:I own a guitar.

Ryan: If you learn how to play then...

Kim: I'm outa here!

Jason: If Kim's label doesn't make us a million dollars in the next couple years then we're dropping him.

MRR: Can you name the seven simple machines?

Kim: There's seven of them? I thought there was four.

Ryan: I know there's more than four.

Kim: Wheel.

Ryan: Screw.

Kim: Inclined plane.

(Interview falls into chaos with band members shouting out names of simple machines. They get lever, pulley, and wedge but can't think of the last one.)

Kim: Six is pretty good. Thank-god for simple machines record label.

Ryan: *(Not ready to give up yet)* O.K. we have pulley, wheel, screw...That's all there is, what's the other one?

MRR: I'm not going to help you.

Kim: Oh well, we'll wait for simple machines records to put out the last one.

MRR: Has the entire band ever been naked together?

Kim: In the same room?

Ryan: The hot tub was pretty close, we've been pretty naked together.

MRR: Has anyone been arrested while in the band?

Ryan: We've been accosted by officers.

Kim: I've been to jail!

MRR: What was your favorite show while on tour in the states?

All: Alabama!

Rob: This wasn't in the States but Sherbrook Quebec was cool!

Kim: Yeah that was cool and with Jawbox in Dallas.

Ryan: Both Sherbrook and Alabama were really good shows and those places are different than anywhere else I've been. In Sherbrook about four people in the entire crowd spoke English, that was a big awakening for us. In Alabama people spoke English but we couldn't understand them because of their accents.

Kim: Each show was cool. And sometimes the show would't be good but we did something really stupid and fun after. There were some really great people too, thanks to everyone who treated us good!

MRR: Were there any shows where you wished you weren't there?

Rob: We played that thirteen band death metal fest.

Kim: The show would be bad, but after I was glad that I did it. I would have rather not played in Atlanta, I was so tired, but that was our own fault. We got cranky, everything was fucked up, it was just a bad show.

MRR: How far south have you guys ejaculated?

Kim: Have we done what?

MRR: Ejaculated.

Ryan: I didn't ejaculate in Alabama.

Kim: I don't know what parrallel the gulf of Mexico is but that's pretty far down.

Rob: Texas is the farthest south we went.

Ryan: Yeah but I didn't ejaculate there.

Rob: Oh! How far south have we ejaculated.

(Everyone laughs).

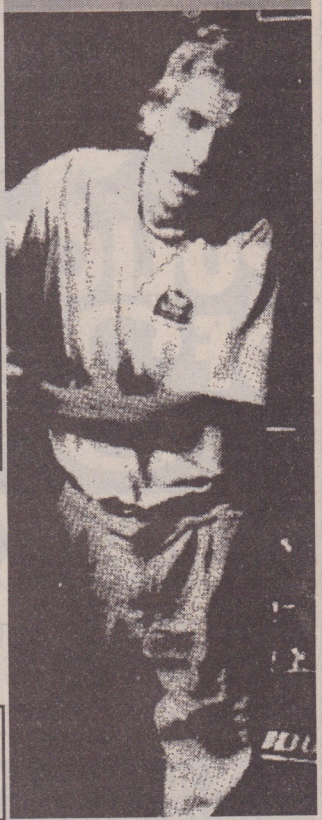
Rob: Everywhere.

Ryan: If you want to know the truth I don't know if I even jacked off south of the border. I did once in Ontario. I don't know what you can get away with in the U.S.

Kim: You might get charged. They might catch you. You want to write a book about this?

MRR: How much would Narwuar The Human Serviette's *(the god of the Vancouver scene)* head be worth if it was made out of Limburger cheese?

Kim: Not much, because if his head was made out of cheese he wouldn't do what he does and he is priceless the way he is. He's god, he's just Nardwuar!



Ryan: He probably still does smell.

Kim: Nowhere have I met anyone who is even close to being as cool as Nardwuar.

Ryan: We met lots of people who were like the Nardwuar of their town but they didn't come close.

Kim: No one competes with Nardwuar, he is king. I hope people in Vancouver realize the value of Nardwuar.

MRR: Do you guys have any other plans or wishes for the future?

Kim: Make it so I don't have any guitar problems when we play live. Unbreakable strings.

MRR: Do you have any other side projects besides Strain(Kim's other band)?

Kim: Oh yeah, everyone knows about Strain.

Rob: I play in a AC/DCish rock band, it's a cool studio thing with these thirty year old rocker guys. I want to start a Industrial/Grindcore band soon.

Jason: I want get some bombtracks going and have a hip hop or just rap project.

Ryan: If anything really stupid musically comes out of this town in the next year I'll be linked to it.

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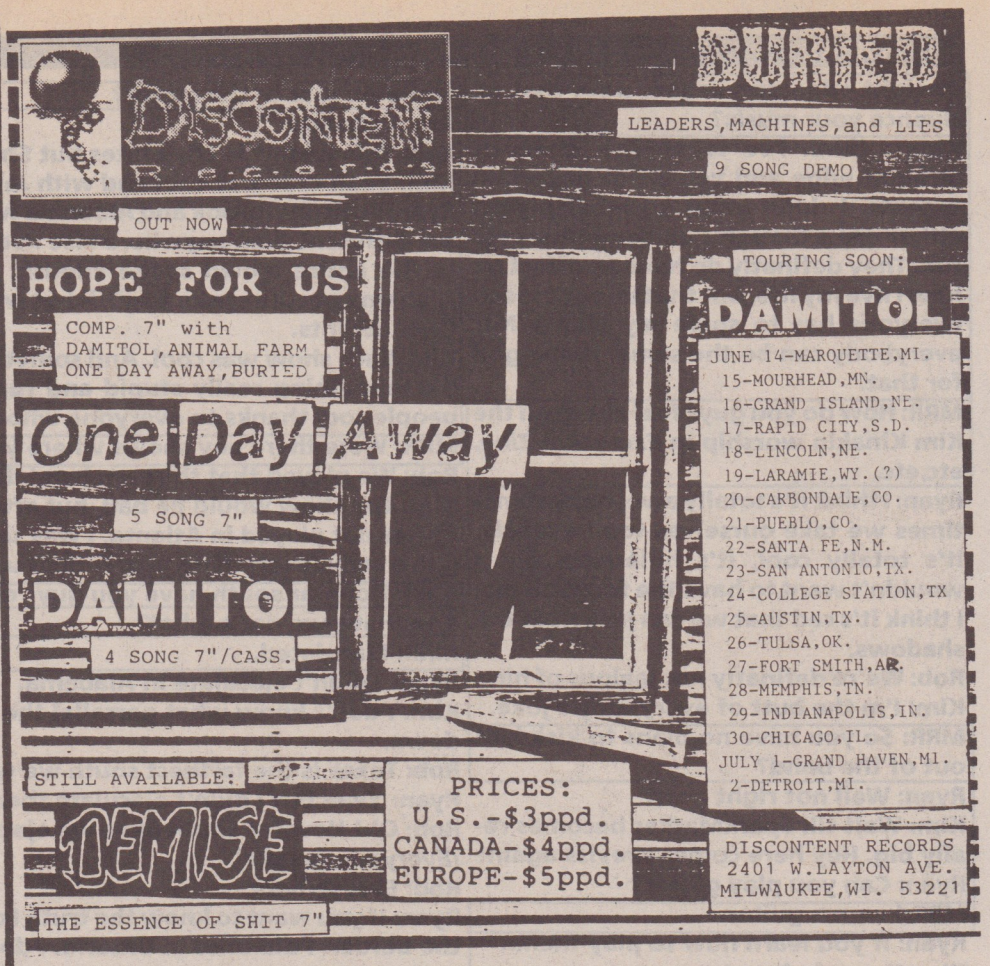

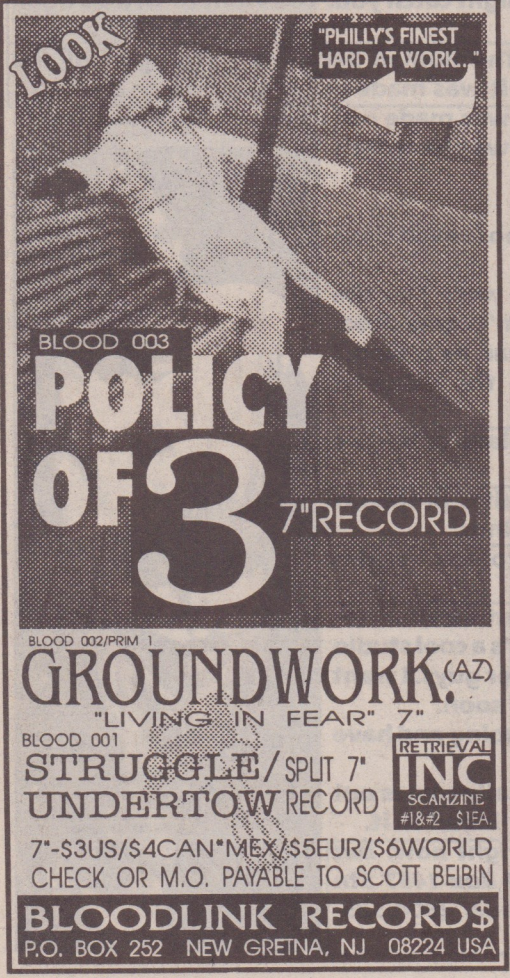

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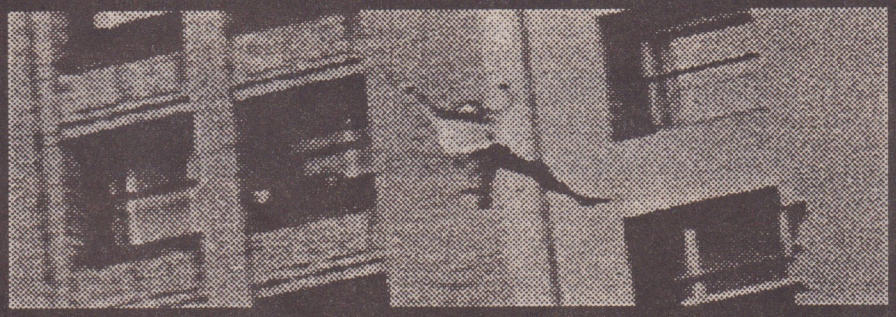

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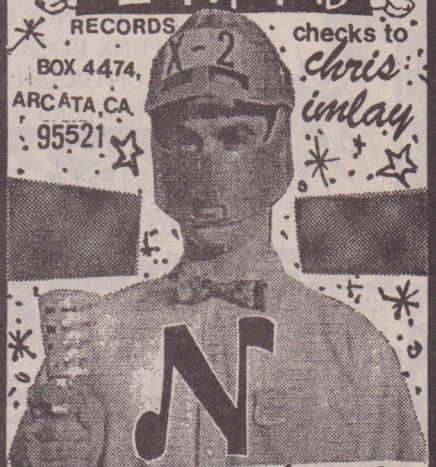

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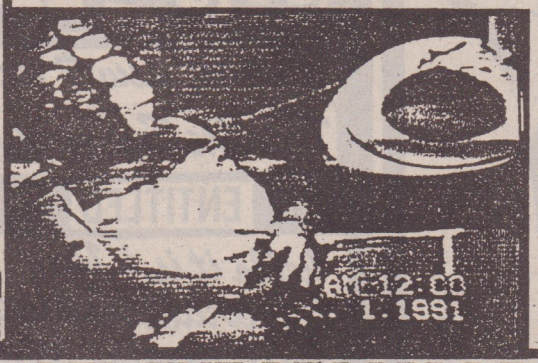

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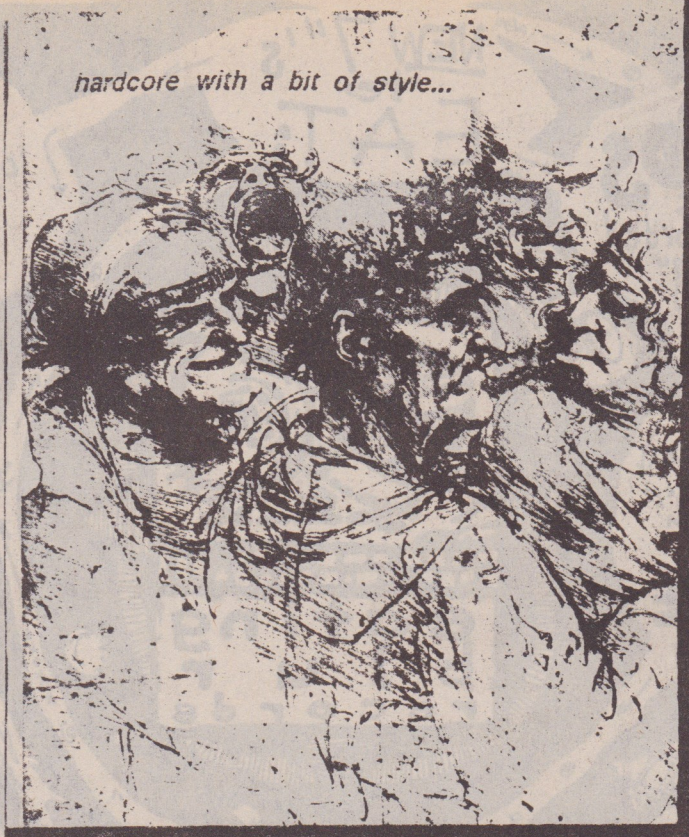

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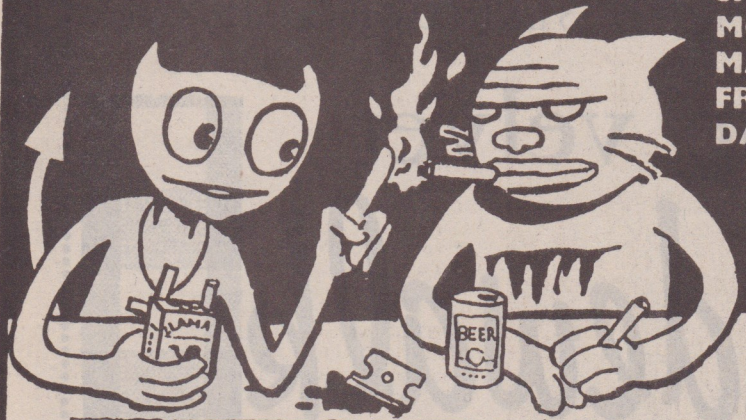

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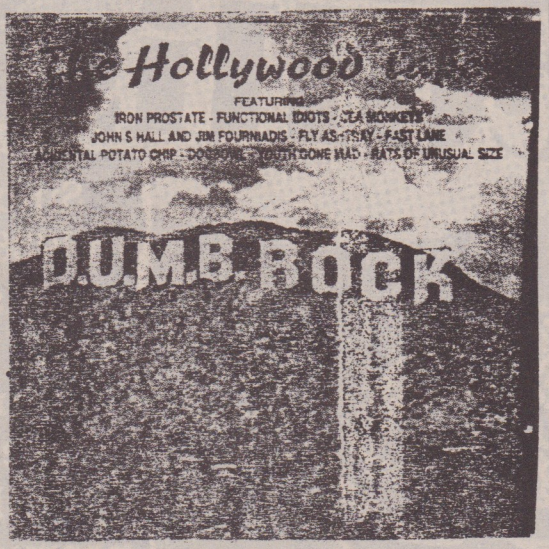

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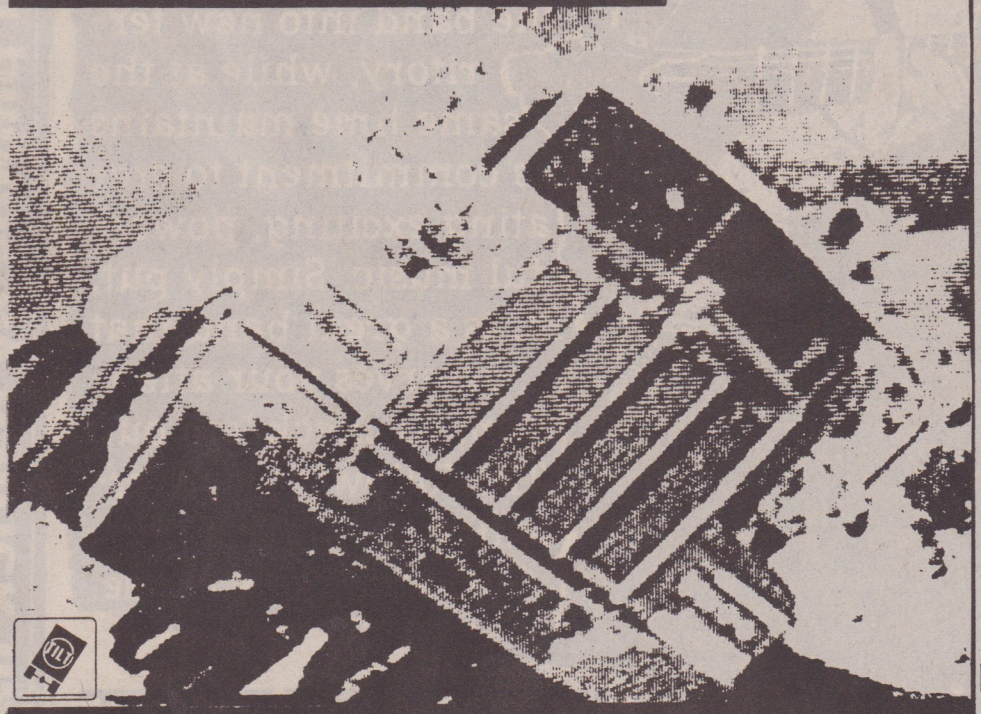

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rhythm collision

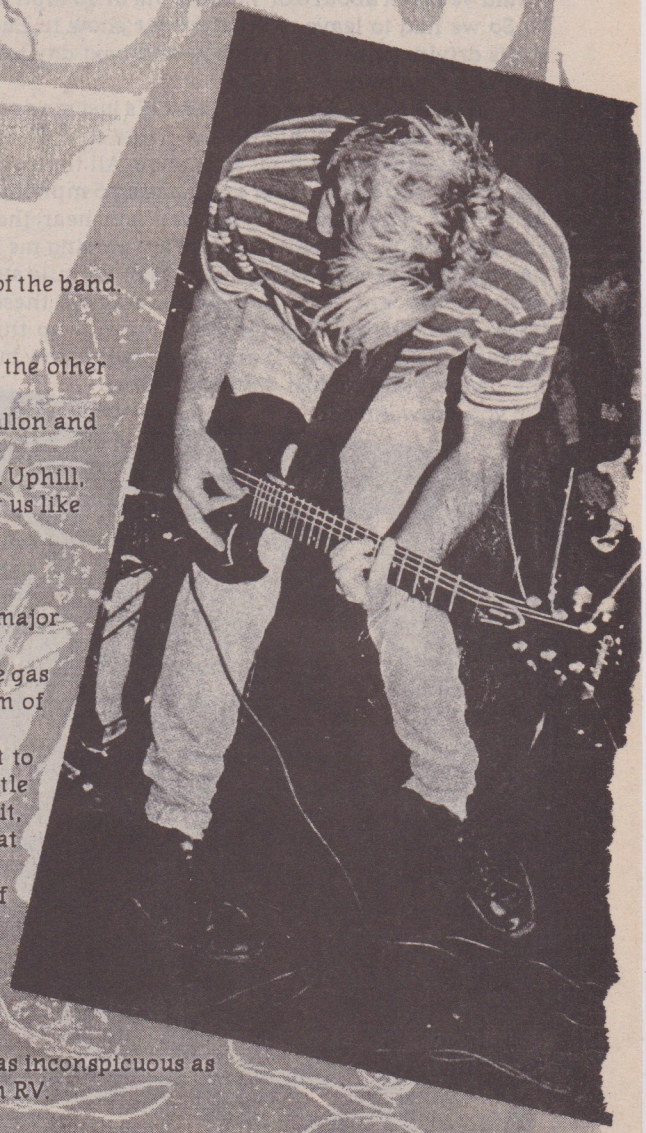
Since its conception in 1988, L.A.'s Rhythm Collision has consistently released quality records, which have proven it to be one of this scene's most promising bands. One LP and four singles later Rhythm Collision returns with an outstanding new LP entitled "Now" which takes the band into new territory, while at the same time maintains its commitment to creating exciting, powerful music. Simply put, RC is a great band that deserves your attention, so check 'em out. The following conversation took place on 1-6-93 at Corey's house.

interview by roger blonder

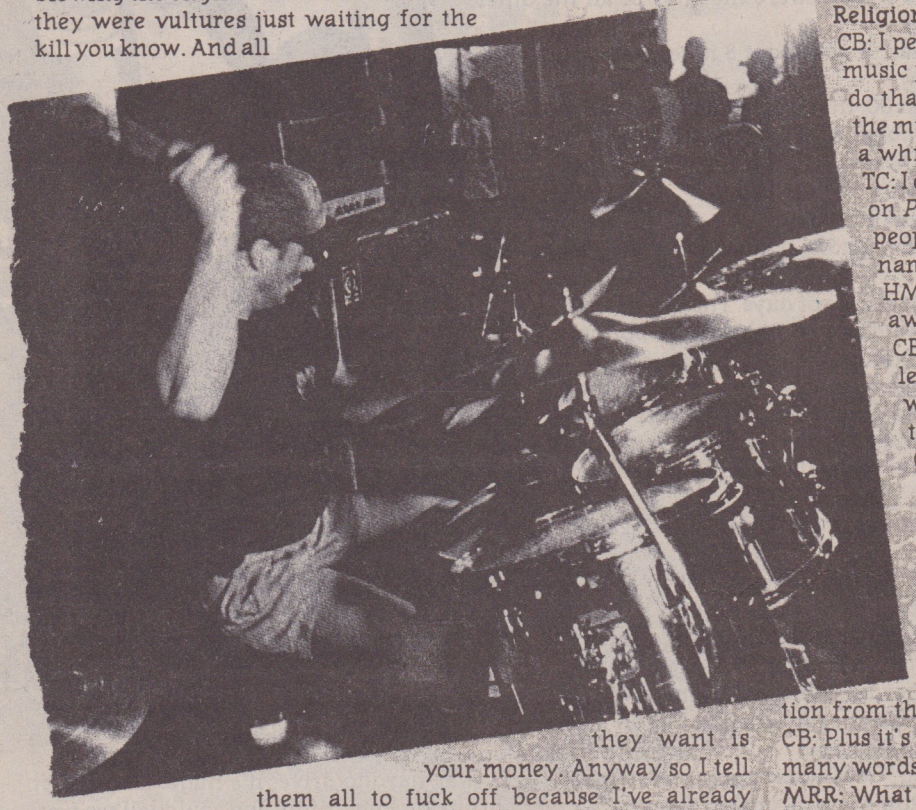
all photos by patrick haley

as, we start the interview, there's already some sort of conversation going, something about vitamins and? colon cleanser?

MRR: So what's this about vitamins?
CB: We're all on a major vitamin regiment.
HM: Not me, I just take Flintstones chewables, they taste good.
CB: Well we are, It's purely psychological. Probably doesn't do a damn thing.
TC I don't think it does, you piss it all out anyway. But it makes you think you're healthy.
MRR: What about colon cleanser?
CB: It's this stuff that tastes like sawdust and keeps you regular. It's for good digestion.
MRR: Why, does the Collision have constipation problems?
CB: Not since we discovered colon-cleanser. Also, it's good to take on tour, it fills you up. That way you don't have to waste a lot of cash on food.
TC: Just a little touring tip from the Collision.
MRR: You guys just recently did a tour didn't you?
HM: Yeah, up the West coast to Canada, in October.
MRR: How was it?
CB: It was great, we took a lot of vitamins.
MRR: Oh were back to vitamins again?
HM: It's the key to our success. We definitely weren't eating right.
TC: A lot of Top Ramen, it was our "Ramen Tour".
HM: And bread and cheese.
CB: And the occasional rice and veggies that Harlan would cook up. He's the chef of the band.
HM: Yeah, we had a stove in the RV.
MRR: You guys toured in an RV?
HM: We couldn't get a van so we borrowed an old RV. We were the envy of all the other bands.
CB: But they didn't know what a piece of shit it was. It got about 8 miles per gallon and was constantly on the verge of breaking down.
HM: The fastest it would go without overheating was 50, that's on a straight away. Uphill, about 10—that's on I-5 where the average speed is about 80. People were passing us like we were standing still.
TC: I think we spent more time under that thing than in it.
MRR: You always hear stories about tour vans breaking down
CB: It was amazing that we actually made it the whole trip without any major catastrophe.
TC: Luckily we had the brakes checked after the first couple of days. The guy at the gas station said they could've gone out at any time. We'd probably be at the bottom of some canyon in Montana right now if we didn't change them.
HM: What about the axle. The guy Carl whose RV it was said, "You might want to check the bolts on the axle because the guy at the gas station said they were a little loose . But I wouldn't worry about it". So like 10 minutes before we leave I check it, as sort of an after-thought right, and the thing is completely loose! So loose that you can actually shake it with your hand.
CB: And we're not the most mechanically inclined guys in the world. Our idea of working on a car is taking it to self-serve.
HM: Yeah that's you. Luis and I--our friend Luis came with us--did a lot of work on that thing. We changed the oil a few times, flushed the radiator and did a bunch of other shit. But it didn't make a difference because it still ran like shit.
MRR: Do you guys have any cool tour stories you can tell me?
TC: We had an interesting time at the Canadian boarder. We were trying to be as inconspicuous as possible going into the customs checkpoint, which isn't easy when you're in an RV.
HM: Yeah especially when you crash into the customs booth!
CB: Alright, I crashed into the customs booth thing, but I wasn't going very fast. The RV was hard to drive, it's huge. Like a 25 ft. rectangle on wheels. Anyway, so after that the customs lady probably thought we were drunk or something, she could tell we were in a band from all the equipment. So she starts asking us questions like, do we have any drugs?, do we have any guns?, etc., Then she asks if we've got any merchandise or records to sell, and we say no because we don't want to have to pay import taxes. But we hesitated before we answered, so she got suspicious and decided to search the vehicle. And all the records and stuff were hidden in the bathroom with our amps blocking the door. So she searched for about 15 minutes and then she said she was gonna go back in the office and get some help to move the heavy stuff.



TC: So that's when we start getting nervous.
CB: Yeah, and so then a few minutes later she comes back out and says we can go. I don't know if she couldn't find someone to help her or she was just lazy, but we were pretty lucky.
TC: And we found out later that if they would've found the stuff, they would've confiscated it, fined us and not let us in the country. We heard of another band that got caught had to write an essay on why they should get their stuff back!
MRR: You're kidding! That's hysterical.
HM: Here's another story that's pretty interesting. On the last day of the tour, the RV was running really bad, like on the verge of overheating every 10 minutes. So we're leaving Oregon going back into California and on the way out the last 7 miles are straight uphill. And so we hit the grade, and the fastest we can do is literally 5 mph, otherwise it overheats and maybe blow the engine. And all these guys are asleep because they were up driving the whole night before. At this point we had already been driving for about 8 hrs. with about another 6 to go.
TC: In a normal vehicle the trip from Eugene to San Jose probably would've taken about 8 or 9 hours, but at 40 mph it took us about 14. So we had to leave right after our show in Eugene and take shifts driving through the night and next day to make it to the next show on time.
HM: So all these guy are asleep and it's just me and the RV trying to make it up this last hill, its the home stretch. Like a scene out of a Rocky movie, the final challenge. All that was missing was that music you know--and so I'm doing 5 mph and the needle is in the red, way past hot. And you can hear the water in the radiator boiling. And 18-wheelers are passing me by. So I end up having to pull over 3 separate times in a 7 mile stretch to let the thing cool off, and each time I pull over one of these redneck tow-truck guys tells me that I'll never make it up this hill without blowing the engine and that I better let him tow me. It's like they were vultures just waiting for the kill you know. And all they want is your money. Anyway so I tell them all to fuck off because I've already driven this piece of shit 4000 miles and I'm not quitting now. It was pretty intense. I didn't think we were going to make it. Anyway so the bottom line is that we made it and it took us about 11/2 hours to go 7 fucking miles. And these guys slept through the whole thing.



MRR: So where is the RV now?
CB: They guy who loaned it to us still has it but I don't think he drives it anymore.
MRR: Alright well we better get to some of these questions here. Let's see, you guys will have a new LP out in a few weeks and from what I've heard, it seems like its a bit different from what you've done in the past. Would you agree, and if so, was it a conscious change on your part?

TC: I think we're definitely heading in somewhat of a new direction for us, a little more creative. We're utilizing all the different elements of the band like we really haven't done before. Trying new things.
CB: Some of the newer songs are definitely a bit different, but were still holding true to the same base from which we started. We're just branching our a little more, being a little more creative.
MRR: Creating more of a Collision sound?
HM: Yeah, we hope so. Something that's original.
TC: We don't want to sound like anyone else.
MRR: How do feel about being compared to other bands, like in reviews I've seen you compared to everyone from SLF to Bad Religion, and everything in between.
CB: I personally don't like it very much, I'd rather have the music judged on its own merits. But I can see why people do that, it gives them an easy reference point to describe the music in a few words. It just gets a little annoying after a while.
TC: I don't think we sound like any of those bands. It's just on *Pressure* because it was produced by Brett so a lot of people say it sounds like Bad Religion. The fact that his name is on it has a lot to do with it.
HM: We should've put his name in tiny letters hidden away on the inside.
CB: I've seen other bands that put his name in large letters as like the main selling point in their ads, which I think is pretty cheesy. It doesn't say much for the band.
CB: Hopefully with the new record people will find it more original and judge it on that basis.
MRR: Lyrics-wise how would you say RC has changed on the new album, if at all?
HM: I spend a lot more time with the lyrics now than in the past, and I look for ways, different ways, of saying things. Less obvious. I'll use fewer, but more expressive words, sometimes use a thesaurus to help out. It requires a bit more concentration from the listener, but I think it's better that way.
CB: Plus it's easier for us because we don't have to remember as many words!
MRR: What about subject-wise, has there been any change?
CB: Things are still from a personal perspective, but I think they deal with larger issues.
HM: We don't write songs about boy/girl relationships anymore; more about the relationship between the individual and the world around him; and how that individual is effected by, and

can effect the world.

MRR: Does everyone take part in writing the songs?

HM: Everyone contributes musically. I'll usually write most of the songs on my own--just because I like to work that way--and then I'll show it to the band. Other times Corey will show me a bass riff and we'll make a song out of that and then write the lyrics together.

TC: I've got a lot of ideas that I know are good, but I never really get a chance to present them because we're to busy with Harlan's stuff. And it's frustrating for me because I'd like to take a more active role in the song-writing.

HM: But it's a difficult thing because when I write a song I want it done my way, and I'm not always willing to compromise. And as far as Tony contributing to the song writing, I could foresee that as a problem because he might not be able to take our criticism, just because he hasn't been exposed to that sort of thing before. Whereas Corey and I are already used to accepting each other's criticism.

MRR: Looking at the recording dates on the new album, it says that it was recorded over a year ago. Why did it take you so long to release it?

CB: Well that's sort of the way it goes when you're putting out your own records. Collision Records is our label on which we release our own records. But being very low budget, money is a problem. So we've been co-releasing our records with other labels so we can split costs and get stuff out faster. Also it allows us to keep our own label going which is something that's important to us

MRR: How do you work out the details?

EH: Well it depends. For example with the two LPs we've done with Dr Strange, we split costs down the middle. But for like 7" records we'll usually pay for the recording and the other label will pay for the pressing, which usually comes out pretty even. If we tried to release everything on our own, we'd probably still be on our 2nd record.

MRR: It seems that most bands would just be happy to have a label pay for everything, why is it important for you to have your own label?

HM: Well, of all the bands on Dr Strange we're the only ones that have this sort of relationship. The others are happy to have him pay for everything. But we have larger goals in mind. We want our own label so that we can be independent. Also with our own label, we can have a closer relationship with the people who buy our records. The problem I have with doing records on other labels, and using their address on the record, is that you don't get to actually see the mail that comes in and so you're not really in touch with the people buying your record.

CB: The main reason for us co-releasing stuff with the Doc is that he has a distribution deal, which is something we haven't been able to get on our own since we dont have the cash to put out more than one release per year.

MRR: Will Collision Rec ever be releasing stuff by other bands?

HM: Not in the near future but maybe later on. Our main goal now is just to increase the number of records we sell. Right now the label is self-supporting, that is to say we make our money back on each release and put it into the next one. But hopefully as the band's popularity grows, we can sell more records and make the label stronger. Then we can quit our jobs. That would be ideal.

MRR: What do you guys do for work?

CB: I work at a mortgage banker doing loans. It's a pretty fun job because of the people I work with.

MRR: Are you punk rock at the office?

CB: I get to bring tapes in to listen to all day. I usually have to wear a tie except for on Friday which is casual day when I can wear whatever I want.

TC: I'm a bartender. And I'm in school.

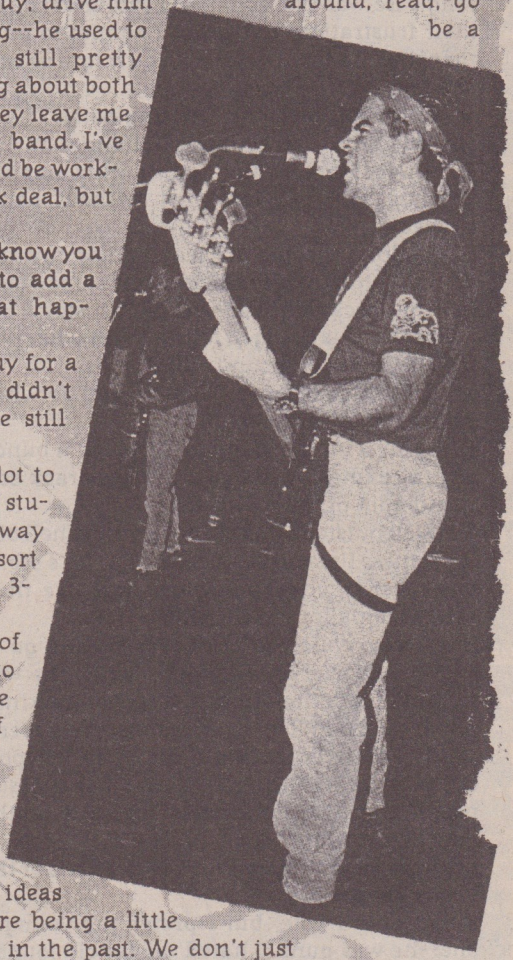
HM: I have a couple of jobs. One of them is as a personal assistant, sort of to this actor.

MRR: Any one I might of heard of?

EH: It's the guy from "Green Acres" son, Eddie Albert. I basically do some errands, phone calling, and stuff like that, it's not really work at all but I get paid well. And, it's under-the-table, so I don't pay taxes. And the other job is as a caretaker for this guy who had a brain tumor removed. He's basically pretty normal now, but he has seizures which could be life-threatening, so there needs to be someone around.

MRR: Do you have any medical training for that?

HM: No, but I've got a degree in history which is doing me a lot of good. But the job's not as intense as it sounds. I'll just mostly hang out with the guy, drive him around, read, go surfing or swimming--he used to be a triathelete--so he's still pretty active. The cool thing about both of my jobs is that they leave me a lot of time for the band. I've got the degree, I could be working a 40 hour a week deal, but I'm not into that.



MRR: A while back I know you guys were looking to add a 2nd guitarist, what happened with that?

CB: We had some guy for a little while but he didn't work out. But we're still looking.

TC: It would add a lot to our live show. In the studio we can get away with it, but live it's sort of limiting being a 3-piece.

HM: There's a lot of things that I'd like to do but can't, because I'm incapable of playing certain things and singing at the same time.

CB: Plus we want someone who's going to bring new ideas to the band, so we're being a little more selective than in the past. We don't just want someone who's gonna do the same old thing.

MRR: Who'd you guys vote for in the last election?

ALL: Clinton.

MRR: Do you think he'll make any difference?

HM: Not much, but if he can keep abortion legal and instigate some sort of national health care, it'll be worth it. Affordable

health care is something that everyone should have a right to--not just the rich.

TC: I don't think he'll really make much of a difference at all, but there's no way I'd consider voting for Bush. And if Perot got in, this country would've been seriously fucked, so there really wasn't much of a choice.

HM: You could've voted Libertarian or something like that.

TC: Yeah but every vote you take away from Clinton brings you closer to Bush or Perot.

HM: Not if enough people checked out 3rd parties.

CB: That's not likely to happen anytime soon.

MRR: Being from LA, how would you say life has changed since the riots?

CB: I think there's definitely a lot more tension in the air.

HM: You're much more aware now about being in certain parts of the city and being around different races. Whereas before, you hardly thought about it. There's sort of this underlying feeling that things could erupt at any time.

CB: Especially with the Reginal Denny trial going on. If the 4 blacks who beat him are convicted, a good part of the African-American community is threatening there'll be trouble, which is bullshit in my opinion. Those people are guilty as fuck, but they're being treated as heroes by a lot of blacks. They say that since the cops got off, so should the "LA four". Obviously the verdict in the Rodney King case was fucked up, so I can understand their frustration, but if you're going to have that kind of a justice system, you might as well just forget it.

MRR: Do you see it ever getting better?

TC: Not until there's major changes in the social structure, which isn't gonna happen anytime soon. At least not without being pushed.

HM: A lot of people are leaving the city and going up North or to Colorado or somewhere like that because they think LA is history. But the problem is going to follow them wherever they go, you can't run from it.

MRR: Outside of work, what do you do when you're not with the band?

TC: I play a lot of Nintendo, I just got a bunch of new games. Also I just got a 4-track so I spend a lot of time with that.

CB: Well outside of work, not a whole hell of a lot, I guess I'm sort of a looser, No, let's see...I buy records, check out gigs, stuff like that. And watch a lot of Seinfeld!

HM: I also collect a lot of records and go to shows, and surf occasionally--when the water's not too contaminated. And I'm the kingpin at Collision Rec. headquarters, so I spend a lot of time doing mail, going to the post office, stuff like that. I know all the postal people on a first name basis. They just got the new Elvis stamps in.

MRR: Did you vote for the younger Elvis or the Vegas Elvis?

HM: I didn't vote, but I prefer the younger one--he was punk. I hated the fat old lounge singer Elvis.

MRR: When I saw the cover of the new LP I was really impressed. I was curious why you chose that particular photo and where you got it? And If it has some sort of significance in relation to the title of the LP?

HM: Well the album's called *Now* after the song, which is basically about shaking things up within the government, and sort of like taking over. It was specifically written about the Bush/Reagan governments, but it can apply to any government that's out of touch with the people. It's like everyone knows they're full of shit so let's get rid of them.

CB: It was sent to us by our friend Jordi of B-Core Rec. And at the time we had the title of the record, but we were stuck on the cover. And when we saw that photo we thought it was perfect, because it shows a lot of motion and sort of like, disorder. Like things are being shaken up. So we thought it fit in well with the *Now* theme.

MRR: RC has been going for over 4 years now, how long do you see the band continuing?

TC: As long as it's fun really, and we can put out stuff that we're happy with.

CB: I think for all of us the band serves a purpose, it's like a release, you know what I mean. From the daily grind of a job or whatever, something to look forward to. And I don't see that need going away, so I'm sure the band will continue for a while.

TC: Plus, we all get along really well, so we're not likely to break up over a fight like some bands do. We've been friends long since before we started the band and so I think that works to our advantage. A lot of people in bands don't really know each other until they actually form the band, and then they find out later that they can't stand each other. If you're gonna be around someone as often as in a band situation, you better like them.

HM: We all have pretty compatible personalities in that we like to joke around a lot. We're way into comedy. Besides life's fucked up enough as it is, if you get so down about all the problems of the world that it makes you miserable, then you lose. I'm not saying to walk around with blinders on, but you should be able to be active and involved without being miserable, strike some sort of a balance

MRR: After having been at it for a few years now, have you got what you wanted out of being in a band?

TC: Well, we really didn't have any goals in mind when we started, it was just to have fun. Maybe we thought about doing a record but that was about it. I think we've made a lot of progress since we started. 6 records in about 4 1/2 years, and we sell a decent amount of records. And we can pretty much tour where we want and be able to count on people coming down to the shows.

CB: Of course there's always room for growth. I mean the more success you get, the more you want. But overall were happy, we just constantly try and push ourselves.

HM: Things are definitely going our way. So hopefully we'll continue to make better records, and more people will continue to notice.

MRR: Any final words?

HM: Just that we like to communicate with people, so we encourage all interested parties to write us. We answer all mail.

CB: And also that we're still looking for a guitarist, so anyone interested in that who lives in the L.A. area should get in touch.

DISCOGRAPHY

1. *Pictures On My Wall* 7" EP 1989 Collision Records, CR-001
2. *A Look Away/Should've Known* 7" 1991 Collision/Dr. Strange, CR-002/DSR 4
3. *Pressure* LP 1991 Collision/Dr. Strange, CR-003/DSR 6
4. *Impressible* 7" EP 1992 Collision/Stiff Pole, CR-004/SPR 004
5. *333 x Up & Down* 7" EP 1992 Incognito Records, Inc 023 (Germany)
6. *Now* LP 1993 Collision/Dr. Strange, CR-005/DSR 13
7. *Now* LP 1993 B-Core Records 1993 (Spain)
8. *A Strange Compilation* Pic. disc comp. LP 1992 Dr. Strange Rec. DSR 10 (2 songs)
9. *Welcome To Californkia* comp CD 1992 Signal Sound Systems Rec. SPR-005 (1 song)
10. *Pogo Avec Les Loups* comp CD 1992 On A Faim! Label, 842608 (France) (1 song)
11. *It's Good When It Hurts* comp CD 1992 Ripost Rec, (France) (1 song)
12. *Attacked From Both Sides* comp 7" 1993 Stiff Pole Records, SPR-005 (1 song)

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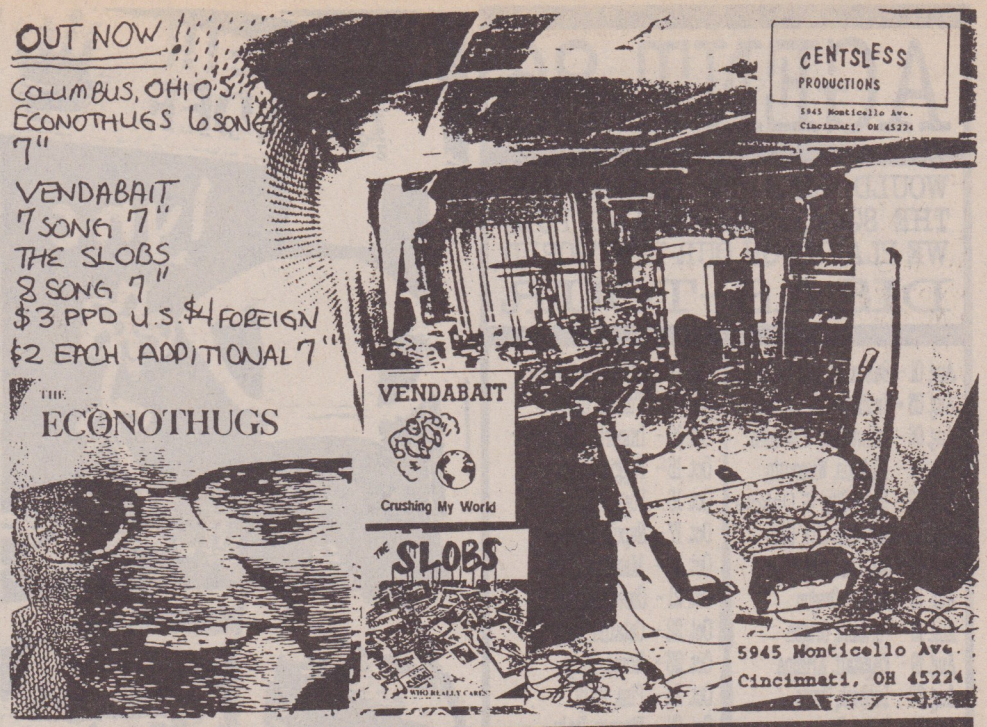

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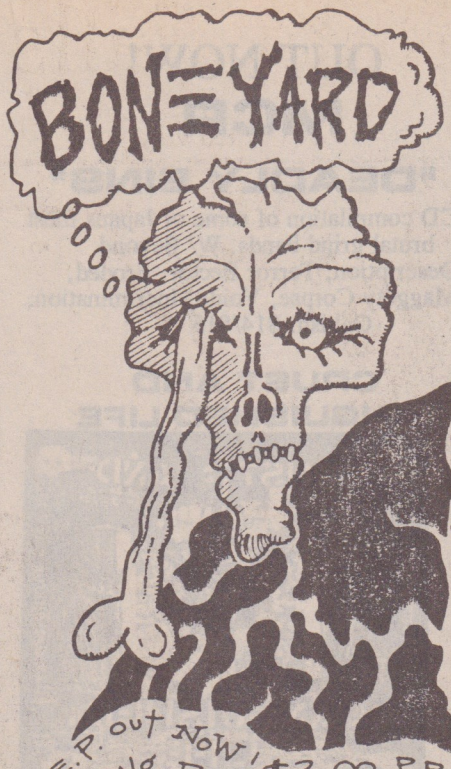

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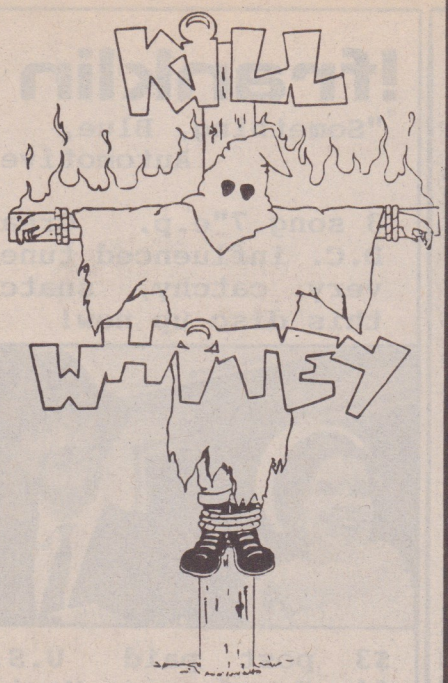

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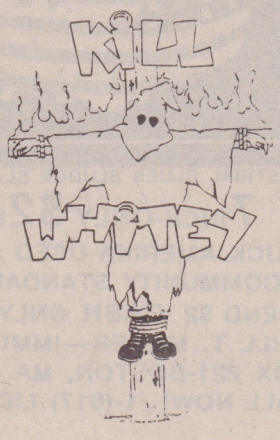

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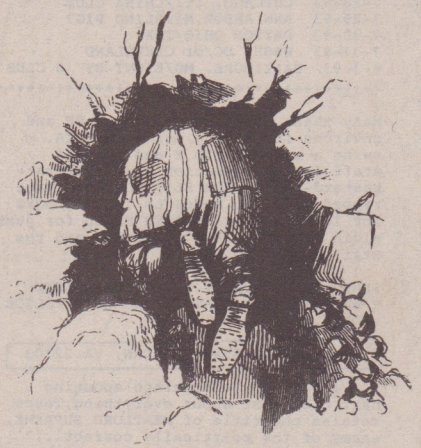

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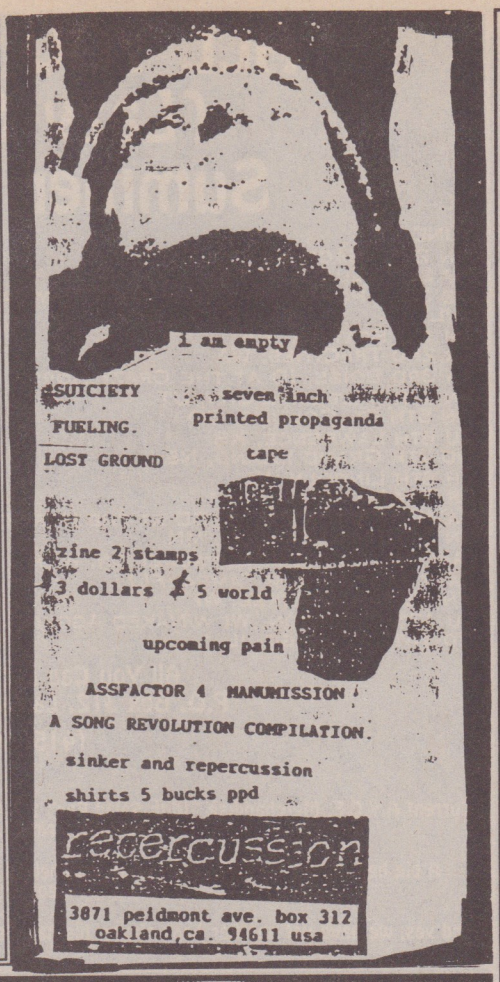

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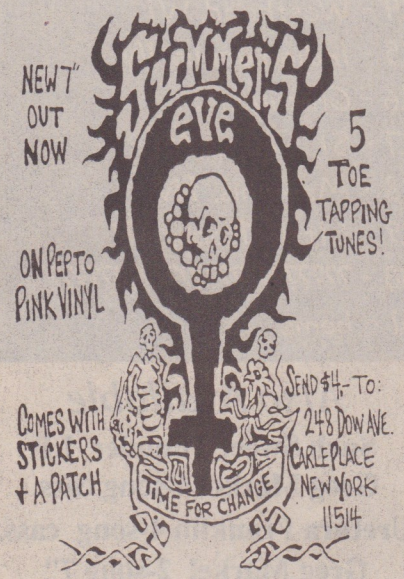

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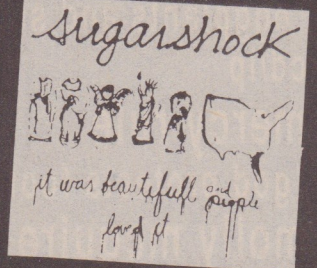

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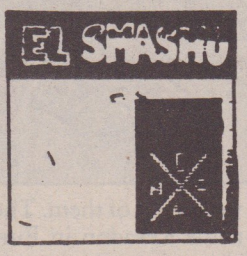

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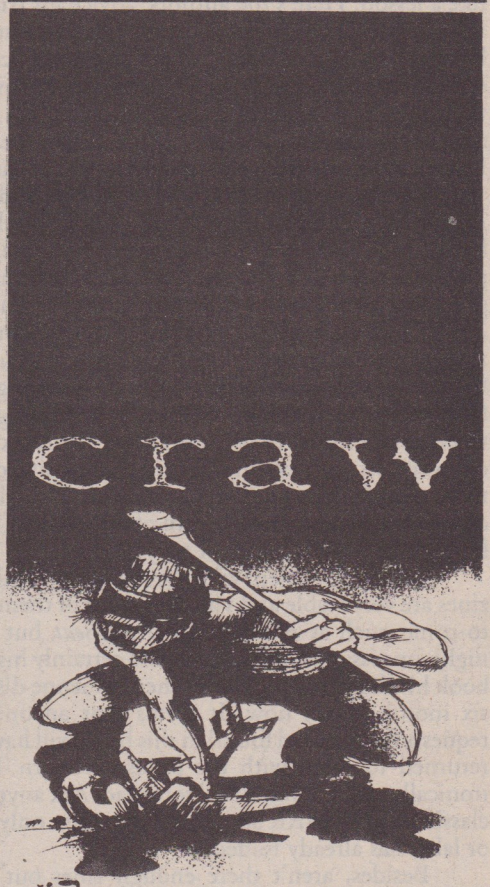

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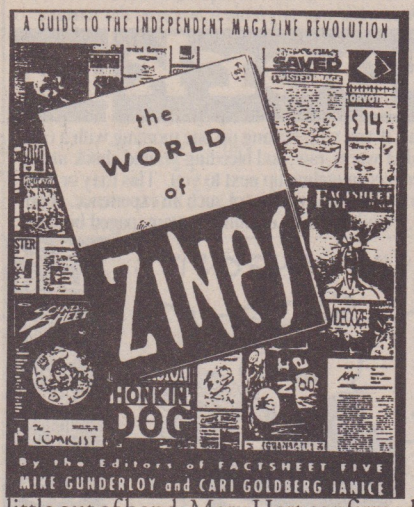
BOOK REVIEWS

Reviews by: Jeff Gomez (JG), Joe Donohoe (JD), Trent Reinsmith (TR)



***Mike Gunderloy and Cari Goldberg Janice,* The World Of Zines: A Guide to the Independent Magazine Revolution (Penguin Books $14, 181 Pages)**

The day I bought this book, international zeitgeist gurus *Entertainment Tonight* ran a story about the wacky underside of publishing the "kids" really seem to be "getting into": yes, Zines. As I held the slick mass of pulp in my lap and absentmindedly flipped through the pages, thinking this whole thing had gotten a little out of hand, Mary Hart confirmed my worst fears. The authors, Mike Gunderloy and Cari Goldberg Janice, were being interviewed, as well as the editors of L.A.'s queasily too-popular-for-its-own-good *Ben Is Dead* (who were also featured recently in the *L.A. Times.*)

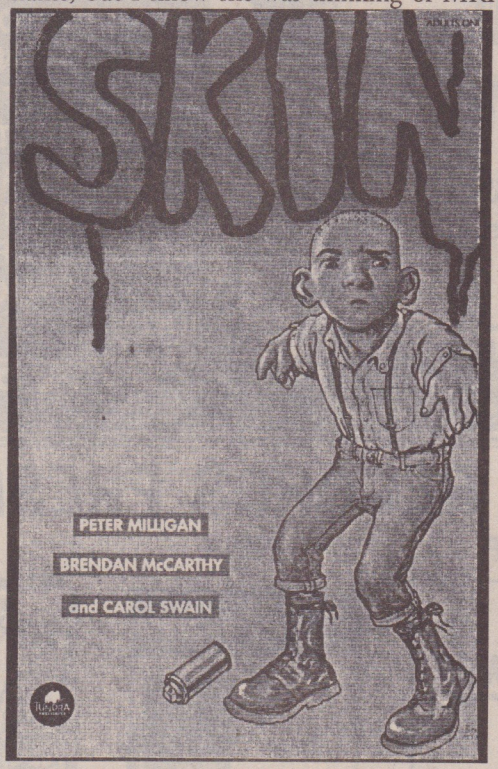
The World Of Zines is broken up into two parts: the first a comprehensive directory to various zines by loose categories (music, culture, movies, etc., with those "unclassifiables" lumped into Potpourri); part two is a step by step guide to creating your own zine, handling everything from the conception of the zine to taxes (if you make any money from it, which the editors warn will not be likely.) The informational section is written very well, offering many handy tips along with a dose of wry humor which keeps the advice sounding like a lesson. Here's the authors' advice for trimming pieces of odd sized paper: "For very small print runs you can use a pair of scissors, but the fascination of this quickly pales." Janice and Gunderloy, co-editors of the essential *Factsheet Five*, offer many first hand tips from their own expert experience. The reader gets the feeling these two actually care about the genre, rather than some hired hack interested in the subject matter so long as their check cashes.

The subtitle, "A Guide To The Independent Magazine Revolution," seems a bit overblown and smacks of being tagged on by the publisher, not the authors. At any rate, it's way too early to proclaim zines as an across the board "revolution." Some are very good and some are very bad, but hardly every issue of *Butt Ugly* and *Spilled Guts* is a flagpole signifying change and new ideas. If anything, zines represent the growing intolerance of a subculture not content to sit by and let demographics decide what is given exposure in any form of the media and has since gone underground and created a voice were before there was only silence. But necessity was the mother of invention, not revolution. And the uprising of the zine seems born more out of necessity than oppression. After all, is Fugazi not being covered in *Rolling Stone* a form of oppression? Well, sort of, but it's hardly like a big black boot on your face.

Another problem with the book is the listings. Obviously some zines are very stable and you can count of them being there for years to come, such as *Flipside* and *Jersey Beat*, but many are also fly by night, one issue wonders that were certainly history the moment the book hit the street, let alone when someone discovers it on the shelf six months from now. It seems that anyone sending numerous requests for material found in this book will have at least a few letters returned to them with the phrase "Return To Sender" stamped ironically across Thin Elvis' forehead. Ask anyone who's answered a classified ad in MRR and found that after only a few weeks the zine or label has already folded.

Besides, aren't there enough zines out there as it is? Even without a commercial book like this (there have been other How-To books, but none has ever been published by a major publisher, nor been dogeared by John Tesh) zines are everywhere you turn. See the zine reviews in this issue just for an idea of what's already out there. Gunderloy and Janice offer some good advice, but it's also nothing a little homework wouldn't tell you anyway, and anyone with a little exposure to photocopying or printing will find much of the book a tediously boring review. It seems that zines are already flooding almost every small label and record store and a book like this that supposedly "legitimizes" them, as well as teaches those who never had the gumption to get off their asses and create one before, seems not only unnecessary but foolish. The point of the D.I.Y. ethic was that anyone could learn three chords and jump on stage if they had something to say, but not that everyone *should* jump up on stage. A book like this encourages everyone to open their mouths, when many should stay thankfully shut.

P.S. Mary Hart never mentioned Maximum Rock 'n' Roll by name, but I know she was thinking of MRR. How? Simple: her nipples were erect. Also, MRR is not even listed in this book! (JG)



Peter Milligan/ Brendan McCarthy / Carol Swain, *Skin,* ($8.95 ppd. US/ $10.95 Can/ £3.99 UK: Tundra Publishing UK Ltd., 2ns Floor, Broadwall House, 21 Broadwall, London SE1 9PL) 50pgs.

In the 1950s, the age of the undisputed supreamacy of science, a host of what were called "wonder drugs" became available in the world wide consumer market with varying restrictions from country to country. DES, LSD and Thalodomide were a few of them. The last of these, Thalodomide, sold under the name Kevadon in Europe, was a pill designed to ease morning sickness in pregnant women. What it actually ended up doing was producing horrendous birth defects in the children of the mothers who took the drug, defects ranging from sealed anuses to infants born without brains. It took about a decade of legal action for the families with Thalodomide children to get any kind of financial compensation from either the government or the chemical companies.

In the early 70's, when the generation of young people whose parents were members of the "wonder drug" generation became teen agers the English skinhead movement was at its peak, a rough, pissed off subculture that, while not yet colonized by the racist National Front, possessed a lot of directionless anger and working class hostility towards a system that kept its members mortgaged to the future. Both Peter Milligan and Brendan McCarthy, now both cutting edge creators in British comic art, were members of that subculture and recollect one skinhead who was a "Thalodomide", a boy who had stub arms that resembled the fins of a seal. Based on those recollections the two, with artist Swain, got togther to produce a graphic novel (expensive comicbook) about a skinhead named Martin, a "thalodomide" and just how such an individual must've felt about life.

BOOK REVIEWS

The story isn't politically correct. It isn't nice. It involves a lot of very disturbing subject matter and doesn't care one damn bit for sentimentality or any "pity the unfortunate" kind of attitudes. It has a lot more power because of this and if any emotion is central to the work it isn't sorrow it's rage. Martin the Skinhead's not a nice person, why should he be? He loves to get in fights with his fellow skinheads against rival gangs (using his forehead as a weapon), he hates hippies, when one girl shows an interest in him as a person rather than a freak he attacks her for sexual favors but, because of his physical limitations, only falls on his face. The end of the story involves the sort of cathartic violence against the irresponsible priviledged that nobody is supposed to approve of any more, a cathartic violence that destroys the perpetrator. It's very hard to identify with Martin but then one gets the idea that you're not really supposed to.

Because of the nature of this graphic novel it took Milligan, McCarthy and Swain several years to publish it. In their introduction Milligan and McCarthy make the point that if Martin were a sensitive Eton poet, abused by his peers for his deformity but rising above it all to proclaim the triumph of the human spirit, the hostility that this comic has received would have been absent. Despite its faults, and there are a few, *Skin* deserves a chance simply because it is willing to take chances and the emotions are honest, a quality often missing in the present post modern art culture. (JD)

RE/SEARCH. *Incredibly Strange Music* (20 Romolo St., #B, San Francisco, CA 94133) 208 pp, $21.99 ppd.

This is the latest (#14) in the ongoing line of Re/Search books. It is also volume one of a two volume set that will analyze and celebrate some of the most bizarre recordings to ever grace vinyl. Yes, the last art of the LP. This book mostly looks at works recorded during the heyday of vinyl, the 50's through the 70's.

In lesser hands a book of this type could have turned into, not the tribute that it is, but a "look back and laugh" type of thing. That is not the case here, the folks at Re/Search have added another gem to the mine that is their book catalog. They go straight to the source of the recordings: *The Cramps, Noffon Records, Eartha Kiff, Phantom Suffers, Untamed Youth,* and *Maffin Denny* to name a few. These are the people that not only make the records but collect the records.

So, what kind of music are we talking about here? Classic recordings that will never lose their appeal; this stuff can run the gamut from VOLKSWAGON's release of "Music to Make Automobiles By" to JACK WEBB's "You're My Girl". The book takes looks at diverse categories such as: belly-dancing music, outer space music, recordings made by large companies as promotional items, moog music, pre-synthisizer, bad soundtracks, surf music, monster music, and just flat-out wild rock by the likes of HASIL ADKINS and ESQUERITA. And where else can you see and read about albums from MUHAMMED ALI, JAYNE MANSFIELD, JACK WEBB, EDD BYRNES, ROBERT MITCHUM, ALFRED HITCHCOCK, and MAIME VAN DOREN? Nowhere, but within the pages of this book.

This book will expand your views on music far beyond simply seeing things in degrees of good or bad. You will see things that go beyond definition and beyond what many would consider to be "music." This book makes a strong statement for the art of the 12" LP, full of indepth looks at the music by people who are excited by it and know about it, not by critics that are paid to listen to music for a living. These are people who live for the music contained within these pages.

The single largest appeal this book holds for me, besides getting me to become excited about obtaining "new" music again, is photographs of the art that ardoned the album jackets of the past. And that's exactly what it was...art. And the pleasure of looking at and admiring that artwork is something that gets lost in the transition to the 5" CD format. If this book does not inspire a mad rush to thrift stores, garage and yard sales and up into your parent's attic to obtain these lost gems then nothing will and we can close the lid on vinyl's coffin. I have some faith left though and I think that this book will help people to realize that the music of the past was and still is as vital as anything being pumped out today.

Yet another class job by the folks at Re/Search, full of information and pictures that will have you going back again and agin to see if this stuff was truly for real. This book is essential to anyone's collection that has any interest in any type of music.(TR)

Gauntlet (Gauntlet, 309 Powell Rd., Springfield, PA 19064) 180 pgs. $12ppd.

It is a pleasure to see such magazines such as this one being published. This particular issue takes on the topic of media manipulation, trying to expose the lies of those who purposely distort public information for their own self benefit. And in this mag the left leaning zealots are clubbed as harshly as those on the right,albeit there are a hell of alot more of them on the latter.

The thirty some odd articles cover a wide range, from Mike Tyson not receiving a fair hearing from the public to a series of articles on how the gay community is exploited by the media. One of the longest articles, and most interesting, was written on the dirty trick campaigns of George Bush, especially concentrating on one Floyd Brown, a young liberal who turned hard right while coming up with the access tool to smear the Michael Dukakis presidential campaign with the Willie Horton issue. Hence Bush ran for president as a candidate who appeared to the public reasonable, and rational, while his henchmen operated no worst than any brown shirted bureaucrat in Hitler's era.

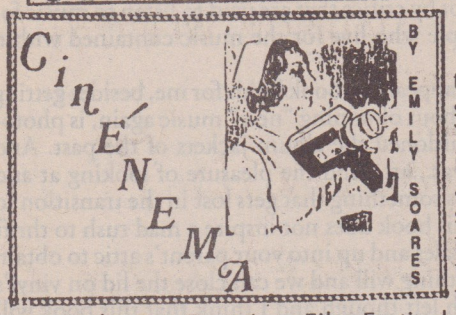
Gauntlet also reports on artists who are the enemies of those with morality, and those others with PC. We learn that Bobby London is canned from the Popeye comic strip because he created an episode in which Olive Oil takes control of her own body on the abortion issue, whereas Robert Williams catches hell from feminists because he paints naked women in supposedly stereotype roles, although he himself is a public defender of women's advancement.

Anyway, I am sure one catches the drift about this magazine. It seems important to me that there are groups of people taking on all issues, from all perspectives, publishing them, and letting the general public decide for itself.

Finally, the format of this magazine—and this is no putdown!—comes across like a *Reader's Digest.* It is just too bad millions of these are not being mailed to homes across America. Just imagine what a cool fucking society we'd be if everybody really was open to all points of view.

Next issue out soon covers the issue of pornography. (HH)

MOVIE REVIEWS



What I really want to talk about is Yugoslavia, or rather,former Yugoslavia. So, as this is a film column, how about a word on Yugoslav film, or rather film from former Yugoslav filmmakers. I was able to see some of the entries at the San Francisco Film Festival, two of which were by Yugoslav filmmakers. The first, ***TITO AND ME***, was a disappointment. The story follows a chubby little boy growing up under Tito who writes a speech about how much he loves Tito so that he can go on a trek through the Premier's homeland, a prestigious journey for which the girl of his heart has already been chosen. In true ***CINEMA PARADISO*** style (AKA shameful and nauseating cuteness), fat little Zoran, looking for all the world like a pre-pubescent John Lovitz (of SNL), trots across the Yugoslav countryside, wreaking havoc with the rest of the Pioneers (communist version of the scouts) and their buffoon of a den father.

It's not *just* that I have a problem with tender and affectionate renditions of youth's coming-of-age slapstick ordeal (do any of us ever come of age, anyway?) but that I expected something more of a contemporary Yugoslavian filmmaker. Of course it's Markovic's right to make a film which congeals Tito's rule into easily digested comedy (he lived under it, I didn't), but considering the current state of affairs, I'd hoped for something more sardonic. Maybe its the current war that produced such a sappy story from a safer time, what the filmmaker calls the time of "the big lie and the big happiness." "Today," Markovic observed at a round table discussion at the Kabuki, "is the era of the big truth and the big tragedy, and I ask myself which is worse." So its seems clear that ***TITO AND ME*** was to set the Individual (in this case Zoran) against the others (his fellow Pioneers) who admired what naked Emperor Tito wore. It's easy for children to subvert things, especially neurotic children like Zoran who would have to stop on the arduous journey to tend the rash between his chubby chaffing thighs, who would eat when he was hungry and drink when he was thirsty. But Markovic may have missed the boat in using this child to explore his examination of "unresolvable conflicts between the individual and lockstep ideology." Zoran only wrote the speech of how he loved Tito more than his mother and father because he had the hots for the girl down the street. So when, in one of the final scenes in the film, Zoran recants all that hogwash on a podium in front of town dignitaries and his fellow Pioneers, his resolve rings hollow; we know he was opportunistic from the beginning. I also didn't think Markovic's portrayal of Tito (an actor does Tito cameos in between Tito newsreel clips) as a gap-toothed, dyed blonde pedophile, an imaginary friend of Zoran's who encourages him to go for the girl, did much to help me understand what Tito's brand of communism was really all about.

The other Yugoslav film, ***GORILLA BATHES AT NOON***, is by one of my favorite directors, Dusan Makavejev (***WR: MYSTERIES OF THE ORGANISM***, ***THE COCA COLA KID***) The title, he explained at the Kabuki's round table discussion, comes from a time he visited the Berlin Zoo and watched the gorilla being bathed, which has to be at noon on the hottest day of summer so the animal doesn't catch cold. He watched the crowd gathered round to watch and, since this was before the wall fell, noticed that the gorilla seemed to be more free than any of them, lounging in the sun, surrounded as he was by his walls. Makevejev thought of the bigger wall outside the zoo which trapped all the onlookers, unaware of it though they were at that moment. This film, which began as a Yugoslav-German co-production, ended with Makavejev's country turned into five. It takes a seriocomic look at the plight of a Russian soldier who, after experiencing a head injury, wakes up to find that his army has deserted him; he is the last Russian soldier in Berlin. Makevejev doesn't mention Yugoslavia; the dilemma of the soldier in ***GORILLA BATHES*** is one fragment of the big splintered picture in central-east Europe. He intercuts clips from a 1950's Soviet Production, ***THE FALL OF BERLIN***, to underline the changing of the guard; the troops who marched through the Brandenburger Tor to take Berlin are juxtaposed with this last soldier, who hates to leave the Berlin jail (he's picked up for vagrancy) because the food is so good. Could the victorious soldiers, dancing on the steps of the Reichstag in the ***THE FALL OF BERLIN*** clips ever have imagined the political climate in which they would return quietly from whence they came (though many of them have no home to which to return)? Now at the Brandenburger Tor you can buy Russian soldier hats next to bits of the wall displayed in baggies. So the film is about obsolescence, of a soldier and of a system and about the reorientation all of central and east Europe must make since it has suddenly emerged into a world which is unfamiliar and out of control. ***GORILLA BATHES AT NOON*** is a powerful and extremely good-humored film. It was also shot primarily in English, so I'm sure Makavejev is planning a U.S. release. Unlike ***TITO AND ME***, however, which is obviously intended for commercial release, Makavejev's film sacrifices none of its cynicism and pulls no punches to make its subject accessible to Western audiences.

VIDEOS

TAKE 2

Reviewers: (DM) Devon Morf, (MA) Matt Average

U.K. SUBS - "Down Amongst the Dead Men"

Yet another U.K. SUBS video. This one recorded in October of '89 at the Downham Market Town Hall. Comes in a professional color hard case. The band covers an extensive range of material (21 in all) including such standards as "Warhead" and "New York State Police." The footage is of good quality and clocks in at 54 minutes though I still find the performance and accompanying interviews a bit lackluster. (DM)
(Jungle Visual Displays, no address)

BLOODY MESS AND THE SKABS - Video

Well, I'm going to get straight to the point, this video is the epitome of bad.Bad jokes, bad camera angles, and bad music. I guess some poeple may find this shocking and funny, but I found it boring and stale. (MA)
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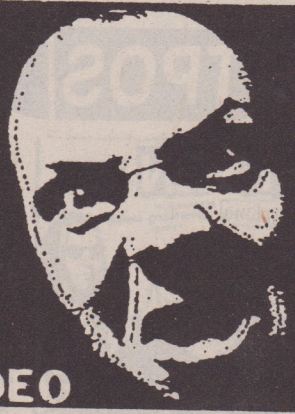

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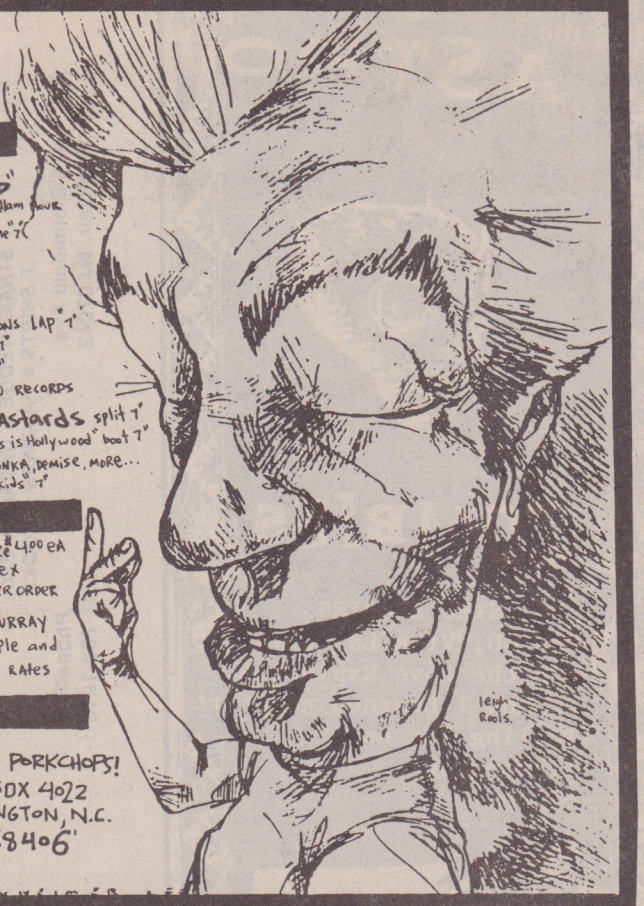

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TPOS 080: ANTI-SEEN/BLUE-GREEN GODS 7". 1000 pressed, 500 on clear vinyl. First 800 packaged in a brown bag. TPOS 067: MORBID OPERA tape. Members of THE EAT, ROACH MOTEL, and PMS rumble with a female vampire in the Florida swamps. TPOS 089.5: BUNNYBRAINS "I'm Obsessed With My Looks" 7". 500 pressed, unique handmade sleeves. Their second noise attack. TPOS 081: MAD BROTHER WARD + THE SCREAMIN' STREET TRASH "Hated By All" 7". Tattoos, pro wrestling, and rock'n'roll! Learn to love it! TPOS 073: HED "Goodbye Townies" tape. 90 minutes of furious sludge. Unreleased tunes. TPOS 079: JEFF LEOPARD 7". Recorded live at open mike night in North Carolina somewhere. The WORST record ever made! 300 pressed!!!

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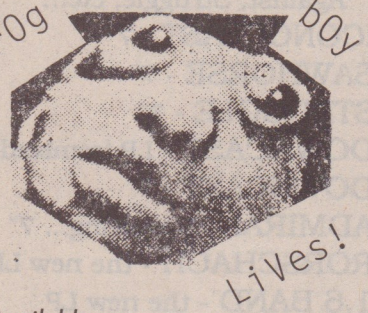

Recorded in January 1985, this slab'o'vinyl comes from one of Canada's most creative hardcore bands. Thirteen surly tunes to keep those fingers poppin'. Don't play it loud - the landlord's at the door!

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Stores: Order from CARGO

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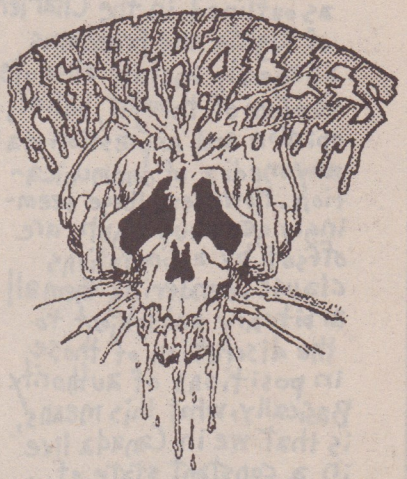

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The constitutional rights of (ascribed) "Canadians" as outlined in the Charter of Rights and Freedoms allegedly include absolute freedom of thought, belief, opinion and expression via any media of communication. However, these seemingly generous rights are offset by a limitations clause, rendering them all arbitrary and subject to the discretion of those in positions of authority. Basically, what this means, is that we in Canada live in a constant state of martial law, with the Charter acting merely as a spoonful of sugar to help it go down. Freedoms of thought and expression, contrary to statist thought, are not rights or privileges to be granted or revoked. They are values inherent to being human. The misconception is a trait inherent to all nations and all statist political systems where humans are perceived as subjects of the crown, state or flag before they are perceived as individuals. They depend on our dependence. Don't be a pawn. Don't give it to them.

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Burn their flag
Fuck their system

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SPITBOY - 12" EP	V
GIVE ME BACK - comp LP w/Downcast, Spitboy, Born Against, Struggle, etc...	V
ICONOCLAST - 7"	II
SAWHORSE - 7"	II
STRUGGLE - 7"	II
DOWNCAST - LP (remixed)	V
DOWNCAST - 7"	II
ADMIRAL - Revolving... 7"	II
RORSCHACH - the new LP	VI
1.6 BAND - the new LP	VI
BORN AGAINST/ U.O.A. - Split 7"	III
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ALL GOD'S CHILDREN - GOD'S CHOSEN PEOPLE comp LP with Born Against, Rorschach, Iconoclast...	VI

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OKAY, OKAY. LOOK, WE'RE STILL HAVING TROUBLE GETTING THE RIGHT AMOUNT OF POSTAGE OUT OF QUITE A FEW OF YOU. OH SHIT, YOU DONE DID IT NOW. WE HERE AT THE GAINSAY CORPORATION ARE WAAYYY OUT OF NICE MODE. TO QUOTE ROB HALFORD, "SOME HEADS ARE GONNA ROLL". OKAY, FROM NOW ON, IF YOU'RE TOO LAZY TO READ POSTAGE INSTRUCTIONS, WE WILL NOT SEND YOUR ORDER. WE WILL WAIT UNTILL YOU CONTACT US AND STRAIGHTEN THINGS OUT BEFORE YOU GET YOUR GOODIES. OH NO, I SUPPOSE WE'RE BIG NASTY CAPITALISTS NOW... WELL SHIT, IT'S NOT THAT HARD TO FOLLOW POSTAGE INSTRUCTIONS... ALL OF YOUR CARELESS SHORTCHANGINGS ADD UP JERKY! THE WORLD DOESN'T REVOLVE AROUND YOUR WORTHLESS ASS! AAGHH! WALLOW IN SHAME! WE HAVE BIG, BIG BUGS IN OUR ASSES! THANK YOU, *the Management*

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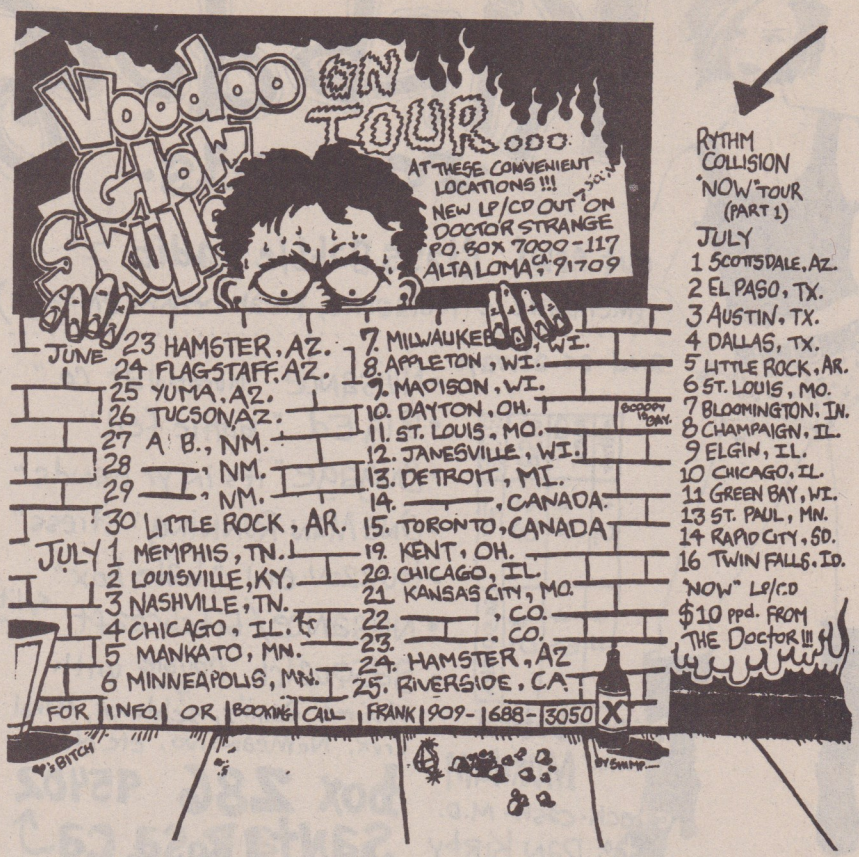
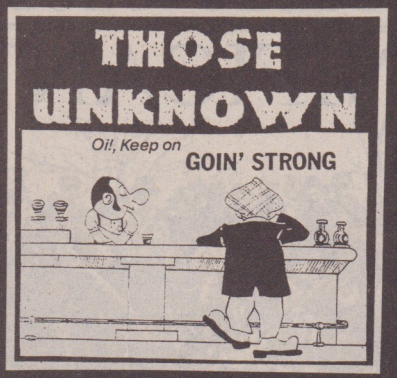
Init. chrg. lp	1.05	2.75	5.65	7.40	3.66	7.53	6.55	spork.
Init. chrg. 7"	1.05	1.05	2.35	2.85	1.81	2.95	6.55	spork.
each add. lp	.25	.85	2.65	3.65	1.50	3.70	1.05	ernest
each add. 7"	.15	.48	1.32	1.82	.80	1.85	.55	borgnine.



OI! OI! TWO NEW 4 SONG 7" E.P.s OUT NOW!!



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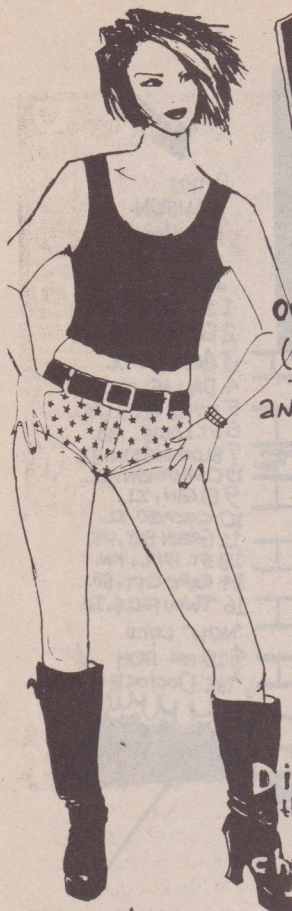

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- Big Ed "bottle fed"
- Engage "its in yr hands"
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ARTIST	SIZE	CODE
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RHYTHM COLLISION Pressure	Lp	G
P-I-9 Look again	7"	C
HIDE OUT	7"	C
DAN Can you dig it	7"	B
F.Y.P.	Lp	G
DOWNCAST	Lp	G
DREAD Sickening	10"	F
DISAFFECT	7"	C
OVERSIGHT After this day	7"	C
TOXIC NARCOTIC Popululion	7"	C
STILL LIFE	7"	B
WHICH WORLDcomp.	7"	C
SMEAR New	7"	B
EGO	7"	B
EUTHANASIA New	7"	B
NO FISH ON FRIDAY	Lp	G
ATAVISTIC Vanishing point	Lp	H
HIATUS I don't scare...	7"	C
SMEAR Debut	7"	B
PIRATES	Lp	G
FOBIA ESTATAL Debut	7"	B
OUTCRY	Lp	A
ICONOCLAST	7"	B
BORIS THE SPRINKLER	7"	B
A STRANGE Comp PIC DISC	12"	I
RHYTHM COLLISION Now	Lp	I
THE SHIT	Lp	I
COMPOUND RED	7"	B
G-ANX Out of reach	7"	B
NAKED ANGLES On the road	7"	B
ALIEN LEAGUE	7"	C
BRAINLESS SOCIETY comp.	7"	C
THE OXYMORONS St. Jude	7"	B
PILEDRIVER comp.	7"	C
S.D.P.	7"	C
THOUGHTS ABOUT A DEPRESSING..	7"comp	C
ROUGH ENOUGH? comp.	7"	C
CAPITOL PUNISHMENT	7"	J
DIRT DON'T HURT	7"	B
WE STILL CANT HELP IT IF WERE FROM		-
FLORIDA comp.	7"	B
PINK LINCOLNS	7"	B
GASOLENE	7"	B
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NATURAL CAUSE Mess	7"	B
FOUNDATION Purity	7"	C
BLOODLESS UNREALITY comp.	7"	B
NOT JUST LIP SERVICE comp.	7"	C
GROUNDWORK	7"	B
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STRUGGLE/UNDERTOW Split	7"	B
PANX VINLY ZINE #11	7"	C
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SMUT Wall of hate	7"	B
MAGGOT SANDWICH Murder war	7"	C
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DROPDEAD	7"	J
SCREECHING WEASEL Punk house	7"	J
GROOVE	7"	C
TRANAS AR INTE BARA HYLAND	7"comp.	C
JAWBREAKER/JAWBOX Split	7"	C
TRIAL BY JURY	7"	C
MEREL/ICONOCLAST Split	7"	B
PUZZLEHEAD See thru	7"	B
BLOWENAPART BASTARDS/ALL YOU CAN EAT		-
Split.....	7"	B
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INSIDE OUT

"Do It Yourself" 7" EP Out Now!!! Four-song EP by this all-female trio. Excellent Detroit hardcore that lays waste to major-label "foxcore" crap. File this one under "butchcore"! $3.00 ppd. U.S./$4.00 Canada-Mexico/ $5.00 World Airmail.

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PCP/TORSO 009/7 INCH

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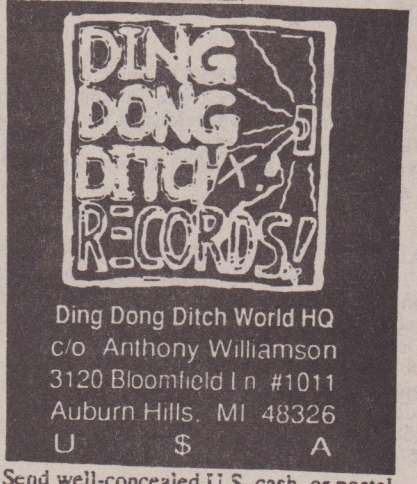


Send well-concealed U.S. cash, or postal money order in U.S. currency only, payable to Anthony Williamson not Ding Dong Ditch. No checks! Send a stamp for catalog and stickers.

Coming soon: VIETNAM SYNDROME 7" EP!

If you live in Michigan, come see NAKED AGGRESSION with SOCIAL OUTCAST Thursday, July 8 at the Capitol Cafe in Flint. Call (313) 852-5709 for info, ask for Anthony.

RECORD REVIEWS

Send MRR your release for review. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We'll also review cassettes that are serious releases available to the public (just send one). No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (SB) Suzanne Bartchy, (JB) Jeff Bale, (MC) Mel Cheplowitz, (PC) Paul Curran, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (SG) Stuart Graham, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SL) Sean Linwood, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (DO) Dan O'Mahoney, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (EW) Eric Wilson, (TY) Tim Yohannan

ABC DIABOLO - "Last Intoxication Of Senses" LP
May as well give up record collecting cuz it doesn't get any better than this. Frantic hardcore that overflows with anger, power, and originality, avoiding any and all categorization. Fast or slow, it's always brutal. The vocals go through a plethora of styles but are consistently insane and ferocious. Way cool packaging too. Guaranteed to become a classic. (NN)
(Common Cause, Konrad-Adenauer-Str 58, 7070 Bettringen, GERMANY)

A-BONES - EP
This band plays very basic, produced 50's-ish R'n'B with trashy edges and poppish vocal choruses; sax appears on the flipside. It's enough to make your fingers snap, but not much else. (SS)
(Giant Claw, GPO Box 542d, Melbourne 3001, Victoria, AUSTRALIA)

ABSTÜRZENDE BRIEFTAUBEN - "Krieg in den Städten/Räubermärchen"
(I believe) this is still a two-man outfit from northern Germany. While they normally play classic funny-punk, both of these songs deal with new fascination of Germany's youth with Nazism and the violence that brings. The music is faster paced and melodic. An important record. (KK)
(no address)

ADVANCE - "Who Dares to Dream?" EP
I like the music here quite a bit, fairly inventive melodies. The guitarist seems to have a real flair for drama/mood and I like that. Lyrically it tends to be a tad poetic and the vocalist sounds very young but time will take care of such things. A decent first (?) effort by a band whose best days could still be ahead of them. (DO)
(Catalyst Records, 300 N. Bryan St., Bloomington, IN 47408)

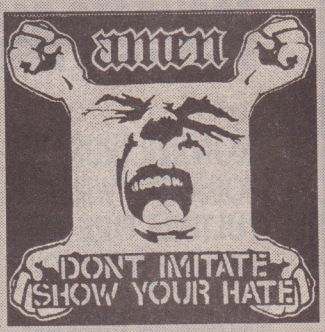
ALL RIGHTS RESERVED - tape
Great teen-core from Canada! Fans of THE WIPERS and Riot Grrrls everywhere will rejoice at the mere mention of their name. JAWBREAKER fans, meet your new heroes. This rules! (MJ)
($1 ppd: Polar Bear, 1833 Meadowbrook Drive, Airdie, AB T4A-1V5, CANADA)

ALL YOU CAN EAT/BLOWN APART BASTARDS - split EP
S.F.'s Punk-metal-funk-skate-emo-whatchamacallits bust out two-and-a-half anthems, proving their "steady diet of ramen" makes for some solid musicianship and thoughtful lyrics (Especially on "Beside an Empty Desk"). On the flip, North Carolina's BLOWN APART BASTARDS play noisy hardcore, reminiscent of DOOM, with unique song structures and guitar parts and no-apologies lyrics. ("When I see your burger, I want to kick your ass"). Refreshingly raw. (KS)
($3.00 ppd: Unite and Fight, Rick Spencer, 12336 UNCG, Greensboro, NC 27413)

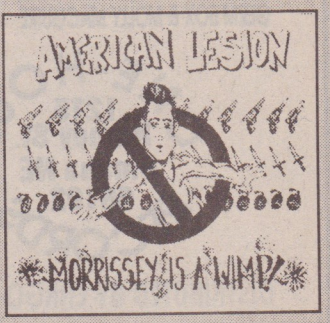
THE AMAZING CHERUBS - "Take Me To Your Leader/The Lazy Pony"
Slow-to-mid-tempo New York (DOLLS) style rock 'n roll. While typically NY, it also reminds me of the funky/bluesy Chiswick releases of the late '70s. If that's your cup-o-tea, you should enjoy this. (KK)
(Johnson Bros. Music, PO Box 2479, NY, NY, 10009)

AMERICAN RUSE - "Whatever Happened To Fun?" EP
These guys must be the second coming of JOHHNY THUNDERS AND THE HEARTBREAKERS. They look like them, they sound like them, and I bet they, oh you get the point. If the LAZY COWGIRLS and the STOOGES are your cup o' tea, get this. (RL)
(Yep! Records, PO Box 148, Hove BN3 3DQ, ENGLAND)

AMEN - "Don't Imitate Show Your Hate" EP
Doing the ENT style grind as well as the originals, AMEN are one of the few bands out there who keep getting better. There's more variation and distinction with their newer songs than in their past releases, even a solo or two. Don't worry though, with its dual vocals and noise content, it's still enough to satisfy any grind fanatic. (NN)
(Amok c/o Holger Schmidt, Droste-Hulshoff-Str. 42, W-4709 Bergkamen, GERMANY)



AMERICAN LEGION - "Morrissey is a Wimp" EP
Funny bunny pop punk music. Not bad at all. One of the strangest singer I've heard in a long time. Sort of ala DOC DART. This could be a later day J.F.A., or a sick version of DESCENDENTS. (SM)
(Trilobite, 1725-B Madison Ave, #61, Memphis, TN 38104)



ANARCRUST - "Progression Or Decline" EP
Less crust metal than their last release. This one seems to have a more moshcore influence. Heavy, chunky riffs, a lot of quick stops, and a powerful singer. Female vocals do some trade offs and back ups but it would be nice if they were used more. The lyrics (and lyric sheet) are good and well thought out. (NN)
(Kball, Schrijversstraat 16-18, 3311 BP Dordrecht, NETHERLANDS)

APOCALYPSE HOBOKEN - "The Kingpin" 45
Post hardcore that's catchy at times but indulges in so many tempo changes that you lose track of the songs. Otherwise, it's tight playing. (TY)
(Dick Records, 1297 Burdette Ct, Glendale Hts, IL 60139)

ARANCIA MECCANICA - tape
Sort of a cross between NEGAZIONE then and now. Good strong vocals, talented musicianship, and catchy head-bopping punk rock make this a worthwhile release. The songs have an anthemic, inspiring feel that really works. Still, this comes very close to being too fancy for its own good and losing it all. (NN)
(Flowers Of Grain, PO Box 22, 50051 Castelfiorentino, Firenze, ITALY)

ARCHERS OF LOAF - "The Loaf's Revenge" EP
"Web In Front" is the SUPERCHUNK soundalike, and easily the best of the three songs here. Two strong singles in a row for this North Carolina outfit. (MC)
(Alias, 2815 W. Olive Ave, Burbank, CA 91505)

ASYLUM - "Blind Eyes" CD
Totally baffling - one of the strangest things I've heard recently. The first song on this is one of the best songs of late- a dead ringer for DIE KREUZEN's first LP. Every song after that sucks to different degrees. I just don't get it. Several are listenable hardcore songs, but several others are awful acoustic/psychedelic crap. Lyrics seem to get lost in the transition which doesn't help. One of eight...oh well... (TM)
(UK Project, no address, JAPAN)

RECORD REVIEWS

AVAIL - "Attempt to Regress" EP
Inspired melodic music from Richmond, Virginia. Heartfelt anthemic sing along choruses are contrasted with more sparsely instrumented verses that come down in volume but not in power and intensity. At times in league with FUGAZI. A good record. (MK)
(Catheter Assembly, PO Box 4785, Richmond, VA 23220)

BAD VULTURES - "High Vultage" EP
This Japanese band plays Oi! with a lot of authority, and "Gang Up" is a great anthem with trademark growly vocals; of the remaining trax, one is solid and the other unmemorable. Perhaps it's for the best that I can't understand the lyrics. Recommended. SS)
(The Legendary Vulturox Label, PO Box 986, Issaquaah, WA 98027)

BEACH BUGGY - "G.T.O." EP
Too bad these obvious motorheads live in the UK thousands of miles away from all the beautiful American muscle cars that most yanks take for granted. Luded-out '77-ish punk rock (Sleepers?) on the A and an obvious Velvets rip (no shame in that) on the flip. Keep it up! (ML)
(Ostrich G.T., 58 Grange View, Harnort, Doncaster, DN11 8QN, ENGLAND)

BLACK FLAG - "The Unheard 1983 Demos" EP

A 3 song bootleg 7" that is exactly what the title suggests. The sound quality is a little bit lacking but who the fuck cares? "Modern Man" and "Slip It In", plus the song "What can you believe?" which presents me with a previously unheard gem from that godlike Biscuits, Dukowski, Cadena, Rollins, and Ginn line up and I couldn't be happier. Rollins sounds like a boy on this thing and somehow that makes it all the more entertaining. A must have for all who bow before the FLAG. (DO)
(no address)

BOMBRAID - tape
This Nth crop of DISCHARGE acolytes pay as much tribute in sound to Colin and crew, as their fellow great "next generation" fellow Swedes CRUDE SS, or more closely SOUNDS OF DISASTER. A forceful, loose batch of dirgey, metallic hardcore, a gruff throat, and charging snares. Good. (KS)
(Crash Mag Records c/o M. Jansson, Vastergatan 15 B, 633 44 Eskilstuna, SWEDEN)

BONE YARD - "Dirt Poor/Man with the Meat"
Raunchy punk, this shit is way early influence. Dirt poor has an IGGY & THE STOOGES feel to it. Man with the meat sounds like a raw DEAD BOYS tuned in G sharp. Way better then the latest releases by this label. (SM)
(Depression, PO Box 219, Battle Creek, MI 49016-0219)

BONESAW - "Written in Stone" CD
Well, despite having the chunky guitar sound I'm a sucker for, this was so boring I had trouble listening to it all the way through. And believe me, I tried. Eventually I did get through it all - 8 songs here, with the addition of the POINT BLANK EP "Blacklisted" - I guess as bonus tracks? Still amazing to me they'd willingly resurrect something so inane. P.S. The acoustic intro on "Thick and Thin" is worth hearing for laughs only.... (TM)
(Nemesis/Cargo)

BOTTOM FEEDERS - EP
Mid-tempo, rhythmic, melodic noise, with guitars that start and stop, kind of like they're pushing you around. And sometimes dragging you down to their murky musical depths. Vocals sound like they're screamed in a metal capsule (maybe a submarine?). A-ok. (AI)
(Rekkids, 15592 Sanusky Ln., Westminster, CA 92683)

BOYS FROM NOWHERE - "Cyclone Death Machine" 12"
This EP has 6 classic songs recorded in Cleveland between 1984 & 1987. Over the top manic vocals and Vox organ playing by Mick Divvens enlivens every track. The songwriting is miles above the usual garage style ethic. Essential bub! (MM)
(Glitterhouse)

BROKEN HEROES - "Jump For Oi" EP

Yet Another rollicking oi procession down Headache Records Avenue. Residents of the Garden State truly do have some cultural icons rearing their handsome countenances. This shit's steeped in Reingold Beer and urine-soaked pub floors. Not recommended for college art-rockers. Nice and raw. Yeah! (BR)
(Headache, PO Box 204, Midland Park, NJ 07432)

BRUTAL JUICE - "Black Moment of Panic" EP
Dark, Droning rock with melodic eerieness complimented overall by subtle time shifts and odd chord structures. With moments of funky power rock that unsettlingly shift moods through distorted "AM radio" vocals and samples, this record has a real sense of peculiarity. (MK)
(Alternative Tentacles)

BURIAL - "Effigy" EP
They may not be outstanding but they do at least come up with a fairly unique sound in this era of death metal clones. Mid-tempo heaviness with catchy riffs that slip into high gear once in a while. A lot of gratuitous moans add to the fun. (NN)
(Infest, BP 197, 75926 Paris Cedex 19, FRANCE)

CAP'N JAZZ - "Boys 16 To 18 Years..." EP
A jazzier FUGAZI, though not as hard as, say, VICTIMS FAMILY, yet still fairly powerful and melodic at times. (TY)
(Further Beyond, 1210 Gregory Pl, Downers Grove, IL 60515)

CAROLINER - "Bead Trail Jardunne" EP
First time I've really sat and listened to them, and now I understand the hype. Take a solid band, feed them PCP, and make them play each other's instruments. Not to say that's the scenario here, but it sounded along those lines. Twisted distorted noise lo-fi sewer madness. Probably even better live. (TM)
(Nuf Sed, PO Box 591075, San Francisco, CA 94159)

CHAOS UK - "100% Two Fingers In The Air Punk Rock" 12"
Oh my, a truly punk band in the almost mid-90's! Just ask Jeff Bale! What';s refreshing about CHAOS UK is they're intelligent enough and all, but they love to offend PC sensibilities. Oh druken debauchery! Pokes at dance music, as well it should with all the watered down shit we get these days. This'll rock ya' sufficiently. (SB)
(Slap Up Records, Box No ZIDA 3, Dove Lane, Bristol, B52-9HP, UK)

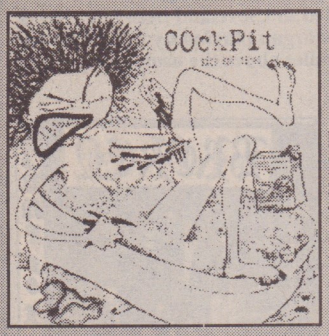
CHEETAH CHROME AND THE GHETTO DOGS - 10"
The legendary CHEETAH CHROME (DEAD BOYS) is back with 4 tracks apparently recorded in 1987. Harkening back to JIM CARROLL, you get powerful melodic rock and roll surrounding almost despairingly dark lyrics about human relationships. Steeped in that NY CBGB'S early punk sound on red and white stripped vinyl. (MH)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)

CHER - "Live for Lawrence, Kansas" EP
Amateur-ish, sloppy, simple, punky, yet funny stuff. This reminds me of the early BLAKE BABIES with your class clown singing. It's amazing how those sound effects records can bring these live records to life. (RL)
(Wound Up Records, PO Box 3695, Kansas City, KS 66103)

RECORD REVIEWS

CLIENT/INVID/DIZRYTHMIA - split EP

Finally, a slab of vinyl from my hometown, Philly. CLIENT blasts out a slow, heavy song with dark, melancholy, melodic undertones. Screeched lyrics. INVID is more upbeat with a guitar that runs all over the place in a kool way. DIZRYTHMIA adds a mid-tempo tune, female sung. Ah, Filthadelphia - remember back when the garbage disposal workers all went on strike? Ha Ha. Well, don't worry, this release won't hit the can. (AI)
(Icky Records, 6129 Frontenac St., Phila, PA 19149)



COCKPIT - "Sick and Tired" EP

Four fun tracks here — by and large, simple, nasty, upbeat, and catchy punk from this all-female band. Their great talent lies in making feminism fun — and hit home. (SS)
(Mudflab Records, 163 Central #4, San Francisco, CA 94117)

CONFRONT - "Payday" EP

Oh, I don't know. I'm tired of this stereotypical straight edge sound. But if you're into it: generic sound, pointing fingers, X's. No lyric sheet, like the CD version, with comments about a "fucking fat faggot." (KG)
(Dutch East)

CONFUSION/ARSEDESTROYER - split EP

Not since the Wonder Twins has a duo complimented each other so perfectly. Colombia's CONFUSION deliver 2 old favorites and 1 new track in their patented death influenced grind, highlighted by brilliant growls and extreme crunchiness. Sweden's ARSEDESTROYER take the speedier approach while their singer imitates a pack of ravenous dogs duking it out over a piece of raw hamburger. They even do PROTES BENGT covers! (NN)
(Skorpionensg. 516B, 136 61 Haninge, SWEDEN)

CONTRASTO - LP

Gee, is it a cross between JESUS LIZARD and the CHILI PEPPERS? With some MINISTRY influence and occasional jazz interludes? There are some interesting moments when they space it out, as opposed to their pathetic attempts to "rock", and the lyrics are kinda rebellious in a cliched sort of way. Look for them at Lollapalooza '94. (EW)
(Mr X Produzion c/o Decanale, PO Box 144, 10064 Pinerolo, ITALY)

COPOUT - tape

This is like an early '80's hardcore demo. It's pissed and raw like a bastard spawn of THE FIX and NEGATIVE APPROACH. But COPOUT picks up where these bands left off, rather than doing their darndest to carbon copy the old formulas. This is a palm tree lined oasis in the demo tape desert. (CD)
(PO Box 12043, Memphis, TN 38182)

COSMIC PSYCHOS/VERTIGO - split 45

Pit Alert! Australian Rules punk rock! Those scamps the COSMIC PSYCHOS take a HALO OF FLIES song "Garbage Rock" and tear it a new asshole. An extremely nasty version indeed. On the flip you get another H.O.F. cover by VERTIGO demonstrating that with the right material the band still has substantial chutzpah. (BR)
(Hippy Knight, PO Box 1281, Windsor 3181, AUSTRALIA)

COUNTER PUNCH - EP

Rather straightforward-yet at times, funky-straight edge stuff. The vocals follow the music wherever it goes, which lends a serious lack of excitement (absent are those fun surges, bursts). (KG)
($3.50: Shane Durgee, Reflection Records, 101 Sycamore St #7, Liverpool, NY 13088)

COUCH POTATOES - "In Bed with the . . ." EP

Catchy mid tempo punk. BIG DRILL CAR type guitar playing but much more direct. It's melodic much the same way SAMIAM is. They are more DIY oriented than either of those two lame bands though. It also comes with issue #5 of "Goddamn Weirdos". It didn't knock me out, but it didn't put me to sleep either, they're probably good live. (OP)
(Weird Records, GI London Road, Balderton, Newark, Notts, NG 24 3AG, ENGLAND)

CRAW - "405/Stomp" EP

An odd mixture of MELVINS eerie bulldozer rock and JESUS LIZARD's psychotic explosiveness. Quirky dementia seems to be the order of the day on this one; A heavy hitter without a doubt. (WG)
(Choke, Inc., 1376 W. Grand Ave., Chicago, IL 60622)

D GENERATION - "No Way Out/Guitar Mania" EP

This is more like it. Some kick shittin' punk rock that doesn't need much in the way of explanation. Either you breath this stuff or you like HELMET. The back cover photo shows a bunch of guys who look just like the NEW YORK DOLLS which will cause a lot of SF BUFFALO TOM fans to say, should they ever play here, "What's with this L.A. glam shit maaan." Bale would like this. (JD)
(Rockville, 150 W. 28 ST., Room 501, NY, NY 10001)

DAZZLING KILLMEN - "Digout The Switch" LP

I was into their Skingraft 7", and so while I'm not surprised that I like this, which without a doubt rocked me a lot more. Big noise here kids, it's as if you captured TAR (on "Jackson") and JAWBOX at both bands finest, and made it harder than either of those bands could hope to be. This cooks. (LD)
(Revolver)

DEITY GUNS - "Extra love on a Parallel World/Doors of India"

Two live tracks from this Italian band. Sorta SONIC YOUTH (or actually KIM GORDON) type guitar workouts with mandatory guitar clinking and dissonant chords as well as solid STEVE SHELLEY-esque drumming. Vocals are generally harsh and barked out in a strange European accent (very much in the manner of the aforementioned Ms. Gordon). Instrumentally the band sounds pretty impressive but nothing in the way of real memorable tunes here though. (HD)
(La Bande a Bonnot, Via Vaisassina 3/5, 00141 Rome, ITALY)

DEF.MASTER - "Fear of God" EP

Despite having electronic drums, which is usually the kiss of death, this rules. Totally twisted vocals, a jackhammer guitar, and speed that gives you aural whiplash. They had a song on the 'RAD' comp CD that's worth searching out as well. Fucking excellent. (TM)
(H.G. Fact, 401 Hongoh-M 2-36-2, Yayoi-Cyo, Nakano-Ku, Toyko 164 JAPAN)

DELVIS - "Tiger in my Tank/Took a Trip" EP

Loved the guitar sound, hated everything else. (JD)
(181 Highland Ave., Stratford, CT 06497)

DINK - "Burp, Fart & Kick Shit" tape

The self proclaimed kings of apathy. That suits DINK. Songs to piss off everyone. The most tired music, speed metal and trash punk. The worst of guitar tones! What a sense of humor. Flannel wearing mother fuckers, kickin ass! (SM)
($3 ppd: PO Box 9386, St. Paul, MN 55109)

DIRT CLOD FIGHT - "Hunting Lesson" LP

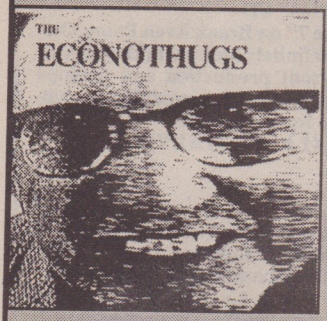
Weird, heavy, choppy, melodic tunes ala VICTIMS FAMILY or BULIMIA BANQUET. Killer musician ship. I read the lyric sheet a couple of times but, I still don't know what the songs are about. (MM)
(Flipside, PO Box 60790, Pasadena, CA 91116)

RECORD REVIEWS

THE DOLPHINS - "Tough Times" EP
This is fast and fomenting punk rock with good guitar action squalling along on "Jesus In Desert". The title song is a ballad—too slow for many DOLPHINS' fans, but "Suburban Hell" is decent. Overall, not as powerful as the last two outings, and hopefully we can expect better in the future. (BR)
(Diesel Records, Harustie 8F60, 00980 Helsinki, FINLAND)

DRIVE CHOIR - "Close Your Eyes/ La La La"
I liked this one. Kinda dissonant rockin' pop with lots of great ooh's and aah"s in the background vocal department. At times this reminds me of poppy DINOSAUR (without the expensive effects rack) with the BEACH BOYS singing back-ups. (RL)
(Maggot Records, PO Box 110065, Hialeah, FL 33011-0065)

DUMPSTER JUICE - "That Not So Fresh Feeling" CD
After listening to a ton of mediocre stuff, this hit me pretty hard - I immediately listened to it three times. Serious guitar music - hammering tempo changes, gruff vocals, stylistic variety, crystal clear production. Won't comment on the name, as I hope there's some story behind that - definitely slays everything else I've been listening to. (TM)
(Spanish Fly, 2541 Nicollett Ave. South, Minneapolis MN 55404)



THE ECONOTHUGS - EP
What a daffy name for a band. Anyhow, these boys treat us to six punky endeavors chock fulla suburban angst (songs about couch potatoes, hatred of shopping malls, boring people) with a slight dash of goofiness. Primitive, noisy, galloping punk - lotsa feedback and flying bile. Definitely worth a gander. (CD)
(Centsless Productions, 5945 Monticello Ave, Cincinnati, OH 45224)

EL SMASHO - "Foster Brooks" EP
The song "Foster Brooks" sounds a lot like old SAMIAM. I could have sworn it was Jason singing. The two songs on the flip are much more grungey (don't you detest that word now) like the SUPERSUCKERS. Big garagey guitar sound a la Greg Ginn, even a Ginnesque solo on "Solid State".(OP)
(Icon Records, PO Box 1746, Royal Oak, MI 48068)

ELMERHASSEL - "Almost At One" EP
The A-side here is a great UK power pop punk tune along the lines of CHOPPER and PERFECT DAZE. Song of the month, so there. The B-side includes a cover of "Diamonds and Rust", that classic JUDAS PRIEST tune. (RL)
(Dirter Promotions, PO Box 61, Herne Bay, Kent CT6 5QP, ENGLAND)

END OF THE LINE - LP
Fuckin' great. This stuff rages with the kind of crazy, maniacal energy and enthusiasm that's often so hard to capture on vinyl. If I have to come up with a comparison, I'd say old-style DC hardcore like... VOID, but less doomy and more dynamic. Imperative. And on the best record label around.(*Ha!,Ha! Ed*) (KG)
(Ebullition, PO Box 680, Goleta, CA 93116)

ERIC'S TRIP - "Hurt" EP
This Canadian band is at their best when they sound like early DINOSAUR JR., which is on two of these four songs."Listen" is the best song, but their tribute to the awful Canadian band SLOAN is cool. (MC)
(Sub Pop)

ERNIE'S RUBBER DUCKIE - "Say No To Slugs" EP
The cover of this record portrays ducks pouring salt on slugs. The songs are about how punks don't eat jelly doughnuts, how most people who've seen UFO's are missing teeth, how the color of your skin is not important and other punk stuff. Straight up D.I.Y. punk rock with a Southern Californian feel to it, but from Arizona. Pretty good. (DH)
(Social Retardance Records, PO Box 25666, Tempe, AZ 85285-5666)

EVERGREEN - "3 Song Demo" tape
This is filed under that new "we used to be in hard straight edge bands but now we've learned to play our instruments so we play this really intricate melodic stuff" category. Don't get me wrong, I liked it but it was too predictable. The tinny production really holds it back. Almost too much emphasis on musicianship takes away any intensity they almost had. Probably good live though. (OP)
(Glenn, 1677 Colvin Blvd, Buffalo, NY 14223)

EVERREADY - "Getting Smarter" EP
Straight forward pop thrash with good melodies. The vocals lag a bit but the music is way solid. Looks straightedge but sounds harmless enough. "I Know..." will stick in your head after a couple listens. (PC)
(Silver Girl, 3027.5 Adams Ave., San Diego, CA 92116)

FADEAWAY - "Perfect Blood" tape
This is really driving thick, heavy, melodic, catchy hardcore. What more could you want? The lyrics are sincere and the singer sounds alive. Sometimes slow and sometimes fast. If you like this melodic straightedge (yes I know it's dead but for lack of a better word)thing than you'll love this. It's better than CATS I'll play it again and again. (OP)
($4 ppd: 75 Bronx Dr, Cheektowaga, NY 14227)

FELLS - "Easy Rider/Fun Date" 45
Quirky new wavish pop. "Easy Rider" is the more interesting of the two. It sounds like an REM album played at 33RPM. (MC)
(PO Box 43291, Tucson, AZ 85733)

FESTERING RINYANYONS - "Peaceful Easy Feeling" EP
Noisy, thrashy, stop & start shit that I usually hate but, this is fucking awesome. Extra points for intricate arrangements and manic vocals. I couldn't tell you what he's screaming about but, I think he's pissed. (MM)
(Bovine, PO Box 2134, Madison, WI 53701)

FINAL CONFLICT - "Death is Certain" EP
A noisy and ragin' demo from the early days of this Southern California politi-punk favorite. Slapped on a vinyl bootleg with urgent calls to resist and hand over more beer! Seven songs, mostly unreleased and mired in mediocre sound quality, of rushing metalcore "to the max". Very good. (KS)
(Revoltation records)

FIRE DEPT. - "Where D'You Keep Your Heart" EP
Sixties garage band from the UK that comes closer to the YARDBIRDS than HERMAN'S HERMITS due more to sound production quality than anything else. Still they ain't the YARDBIRDS. Okay but with mediocre lyrics. (JD)
(Yep! Records, PO Box 148, Hove BN3 3DQ, UK)

The 5.6.7.8's - "Can't Help It" CD
A veritable Japanese tsunami of cavewoman surf rock. This is the type of stuff that makes you fantasize about wrestling a pterydactyl with your bare hands to impress some scantily-clad, prehistoric cutie. A trash version of the VENTURES in a schlock-filled William Castle film. (CD)
(Gasatanka/Rockville Records)

RECORD REVIEWS

FLOOR - tape
Formerly known as GRENSTIK, this tape includes their previous bone-crushing demo plus 3 new thunderous assaults of unadulterated heaviness. Lurching along like a limp tortoise, this may be the slowest 30 minutes you'll ever experience. Be sure you're wearing protection before you crank this up. (NN)
(Steve, 6361 East 3rd Ave, Hialeah, FL 33013)

FRESH AMERICAN LAMB - "Saddle Up Young Teenagers" EP
Tin can grungy and buzzsaw guitars are complimented by elements of HELMET mixed with thrash. Tight, but somewhat muffled these two songs rock. Sometimes it rocks a little to much for my liking. For those who have an appreciation of this style its worth a listen. (MK)
(Volvo Records, PO Box 4453, Culver City, CA 90231)

FUDGE FACTORY INC. - "Locust Mind/Bodega"
Good crunchy garage guitar rips through and defines this bit o' plastic and while the attitude is bad and the playing tight, side B didn't cut it for me. Maybe it was the drums were a bit lackluster, maybe a critical chord change was absent (if the bass followed the lead it would be a lot juicier). Side A was clearly the winner with hooks that made my mouth water and for "Locust Mind" we get a positive review. (JD)
(PO Box 481281, Los Angeles, CA 90036)

G-WHIZ - "Square" tape
Are they taking the Lookout pop thing too far or just playing bland new wave dance music? Sorry, guys, this just won't do at all. (EW)
(1103 S Farmer #8, Tempe AZ 85281)

GASOLENE/BOB - split EP
GASOLENE is hardcore from Florida. Kinda fuzzed out with emotive vocals. BOB, from Athens, GA, is more garagey and sloppy. Their second song has the ever-popular megaphone-style vocals. Sounds cool, though. (KG)
(Cactus Prick Records, PO Box 27142, Tempe, AZ 85285)

THE GERMS - EP
Hey *another* GERMS record! Imagine that. There's no info on this but I think the songs here ("Manimal", "Dragon Lady" and "Strange Notes") are lifted straight from the famous "Tooth and Nail" comp LP. What can I say? They were great. Someone bootlegged 'em. End of story. (CD)
(Crash! Records, "Made In ITALY"....yeah, right)

THE GERMS - "Cat's Clause" 10"
A rather incredibly well packaged, swank looking, shitty sounding 10". This is a two part item though, the record itself is so-so live material from '79 or so. Frankly I could've done without it but the insert is an 18 page labor of love, anecdotes, old flyers and many full color photos. I'd suggest this thing for fans on the basis of the booklet alone. (DO)
(Munster Records, PO Box 18107, Madrid 28080, SPAIN)

GIRLS AGAINST BOYS - "Bulletproof Cupid/Sharkmeat"
Despite other people's warnings and this bands point of origin, I found this to be a swell piece of plastic. "Bulletproof Cupid" builds up starting with a steady quiet drone and takes it into a MONSTER MAGNET/HELIOS CREED territory before settling down again. "Sharkmeat" bleeds steadily on a very disquieting riff which eventually works itself under you skin. Lotsa dynamics and dissonance and that be fine with me! (HD)
(Touch and Go, PO Box 25520, Chicago, IL 60625)

GO-GO's - "Punk Tarts" 2xEP
I'm really glad somebody *finally* put out this 1978 era GO-GO'S material, even if the sound quality is live and raw. The GO-GO'S were a joke then, but a good punk joke, our joke. This double EP captures that punk edge, both in the songs and the surrounding chaos, long before they grew up, cleaned up, and returned to their plush, ritzy roots. Nine cool songs. (TY)
(Hellogg's Records, no address)

GOD IS MY CO-PILOT - "My Sinister Hidden Agenda" EP
What's that, bad music? This disk reminds me of the local band OVARIAN TROLLEY on a particullarly arty and bad evening. I've always liked the name of this band, thought it was cutely clever but you know, I couldn't finish the first side here. (JD)
(Blackout!Records, PO Box 544, Yonkers, NY 10710)

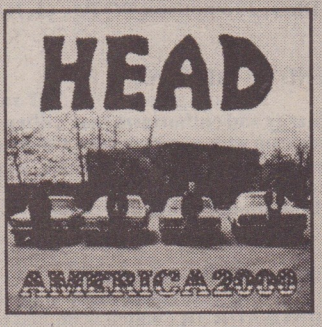
GREEN STREET - "Chicago's Underwater" tape
Chicago's GREEN STREET mix a late 70s CLASH/AVENGERS guitar-based attack with a 90s pop-punk thing not unlike those other GREEN boys. The combination makes for some good moments, though I found the vocals kind of boring. (EW)
(PO Box 578539, Chicago, IL 60657-8539)

GROG - "Stitch In Time" tape
The fact that they're called "GROG" and not "THE GROGS" doesn't sit well with me. I also don't like the singers ANTHONY KIEDIS vocal/rap style, or the guitarists metal/wah "riffs." Add some GUY PICCIOTTO bass lines and it's, well, dumb. (MJ)
(Grog, 4437 Bennett Lane, Virginia Beach, VA 23462)

GROWING CONCERN - "Disconnection Plus" CD
Re-issue of their 12" on S.O.A. and the 7" on Break Even Point. One of the standout European Emo/S.E. bands- definitely kick ass both musically and lyrically. The tempo changes, up-front production and obvious sincerity have this destroying any crop of Youth of Today soundalikes, while their outstanding lyrics keep pushing things forward. (TM)
(La Bande A'Bonnot, Via Valsassina 3, 00141 Roma, ITALY)

GRUESOME - "Throw Light On" EP
Always nice to see Japanese skins dressed like extras from the set of Clockwork Orange doing their best POISON IDEA imitation. Hard to make out the lyrics but I'm guessing that they are the Japanese equivalent to early BLITZ in a "fight to live, live to fight" sort of way. Cute. (ML)
(Tomorrow Records/ Dim Records)

THE HANSON BROTHERS - "Brad/Hey, There Goes That Kid"
If ya di'n't already know, this is NOMEANSNO incognito (more or less). I think their sound is supposed to be RAMONESy but sound more early DESCENDENTSy to me. You get the picture. Basic punkage, but nothing godlike. (PC)
(Wrong Records)



HEAD - "America 2000" EP
This RAMONES influenced band do three songs in that vein, one of which is an instrumental. They sound like a Scandinavian or German band trying to imitate The RAMONES, but like most American bands they are from Seattle. All three songs are good. (MC)
(Head, PO Box 9144, Seattle, WA 98109)

HEAVENS TO BETSY - "These Monsters Are Real" EP
Minimal raw backing with a girl singer. Kind of arty. Kind of reminds me of MECCA NORMAL. "Me & Her" is pretty good, but I think the other three tracks fall short. (MC)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

HEEL - "Efforts" EP
Three more good pop-punk tunes from HEEL who retain their distinctive sound. I would have liked to have heard another cool instrumental like their previous 7", but no such luck this time. (MC)
(Further Beyond, 1210 Gregory Pl, Downers Grove, IL 60515)

RECORD REVIEWS

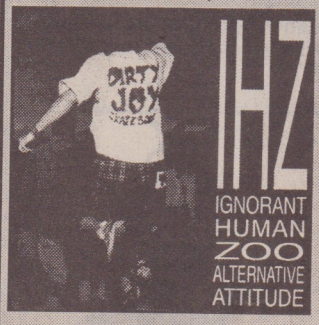
HELMET - "Primitive/Born Annoying"
Helmet redo "Born Annoying" and cover KILLING JOKE'S "Primitive". Fine it's good, and I like HELMET, but that doesn't mean that they still aren't sell out, major label cretins, whose Interscope CD, if the rumors are true, ain't selling like the hot shit indie god it was advertised as. Bummer guys. Heh heh heh. (LD)
(Am Rep)

HOLE - "Beautiful Son/20 Years In Dakota..."
I really didn't want to see Courtney Love's underwear... Oh well, GIRLVANA is back with two songs that are actually pretty great. Both songs rock with big sounding guitars, intense vocals and memorable tunes. I really don't care what who says about who, blah, blah, blah... Two good songs is fine with me. Cute front cover. (LH)
(City Slang)

HOLY ROLLERS - "Watching The Grass Grow" EP
This sure is rock. This is practically a whole new band both in lineup and sound. I guess they were always leaning in this direction. Better moments remind me of "Get Your Wings". Seriously. (LH)
(Dischord Records)

LOS HUEVOS - tape
Raw, garagey punk sounding very much like the ANGRY SAMOANS. A refreshing sound in these lame, wimpy, pop-infested waters we're swimming in. My favorite new local band. (DH)
(1114 21st St, Sacramento, CA 95814)

ICEBURN - "Hephaestus" 2xLP
I was completely blown away by their last LP "Firon". I thought they were one of the most innovative bands. This record seems lackluster in comparison. Musically they are still God, but they listen to too much jazz and it shows. It gets really minimal sometimes and then in typical ICEBURN fashion you expect a gutwrenching dramatic change - only to be let down (being let down is associated with this record only). Seems much less coherent than "Firon". Too much musical meandering in experimental land. A double LP? What happened to the previous super heavy guitar crunch? I wanted to love this record, Oh well. (OP)
(Revelation Records)



IGNORANT HUMAN ZOO - "Alternative Attitude" EP
A catchy little punk rock single with vocals that really remind me of Bill Tuck on the PILLSBURY H.C. 7". The intelligent lyrics (printed in both English and Spanish) questiion the validity of modern democracy, churches of profit and drugs as a method of escape. (DO)
(R Vahia de abreu, 144 apto. 23/B, Santos/SF, CEP: 11050-020, BRASIL)

THE INTOXICATORS - "Burp" tape
Vocalist Mickey Freebeer leads THE INTOXICATORS through staggered, "drunk-rock" anthems, with choruses that go: "And don't tell me what to do / 'Cause I'm gonna boot the fuck out of you" ("Boot Fuck"). Fun in a malt-liquor sort of way. King Cobra 40's for everyone! (MJ)
("D" Rock Wine 'O' Hone, 98 Steward Harris, Dartmouth N.S., B2W 3Z7, CANADA)

ITCH - "Dying To Be Jesus" LP
This record contains the fastest keyboard playing I've ever heard and it doesn't suck either. Reminds me a bit of NEIGHBOURHOOD WATCH. Intricate arrangements with intelligent lyrics. A nice change of pace. (MM)
(Nettwork)

JACK THE LAD - "Burning Cities" EP
The sound quality is a bit lacking, as well as the vocals - but those deep bass parts get me, ya know? Reminds me of RESIST, and gotta give em' points for "Burning Cities", cool name. Bears on the metal side. (SB)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

JACKIE AND THE CEDRICS - "Soyokaze/Hurry Up"
Back with another tribute to the glory days of the California surf sound, and these guys pull it off so well you'd swear they were from Daly City or something... not Japan. (ML)
(Hillsdale, 30 Westlane Dr., Daly City, CA 94015)

JAWBREAKER/SAMIAM - split 45
This here is one of the two 7"s that come with No Idea #10. Jawbreaker's song "Split" is off of the now ancient demo, so this song sounds very similar to "Caroline" on the "Brouhaha" 7", and as much as I love these boys, boy have they gotten better with time. SAMIAM ever famous for milking a tune to death, re-release "Head Trap" which I believe appeared on that Euro - thing they did a bit back. Both tracks are still pretty good though. (LD)
(No Idea, PO Box, 14636. Gainesville, FL 32604-4636)

JEFF LEOPARD - "Live at the Yellow Rose" EP
Not so good quality audience recording of people yelling and clapping and some distant band bashing mercilessly away in a crazed dissonant wank-punk-jam thing complete with inaudible LUX INTERIOR meets LEMMY vocals. Somehow I suspect that the ANTISEEN crew is involved here. And it does say: "...worst record ever put on to vinyl" which is still at best a hollow boast. (HD)
(TPOS, 12 Mill Plain Rd., Danbury, CT 06811)

JET BOYS - "Teenage Thunder" CD
Hey, how can you not love a band that spells out it's name in hairy, oozing, breasts, and penises? So I suspect that these guys are Japan's answer to the DWARVES. Rock n' Roll that Jeff Bale would appreciate. In fact, I think I'll go give this to him right now. (LD)
(JICC, 555 Kouujimachi Chiyodaku, Tokyo 102, JAPAN)

JET BOYS - "Get Out My Girl" EP
Oh those zany kids from Japan! They've embarked on a fun-filled punkfest with much chortling in all quarters. This is fast guitar-powered punk where screaming vocals and bass rhythms abound. It's all so spunky and effervescent, you must have one! Appearing as a cartoon pic-disc, with a tribute to the great NY DEVIL DOGS. (BR)
(Sympathy)

JOLT/WYNONA RIDERS - split EP
"Let It Go" by JOLT previously appeared on a 7" comp, but since it's one of the best pop-punk tracks of recent years we'll let it slide. "Tilt" is an excellent song, although this may not be the definitive version of it. The vocals are a bit muddy, but it still rocks. WYNONA RIDERS offer a brief chewing gum commercial followed by 2 of their own songs. It's typical of the East Bay sound, and was recorded by Marshall Stax at Gilman Street. The songs are good, and this split 7" is absolutely essential. (MC)
(Homemade, PO Box 3021, Berkeley, CA 94703)

JUDGE - "Vivo en WNYU" EP
Actually very good for a live radio show recording, but c'mon, yet another JUDGE release for the hungry children? This is a boot that should be found fairly priced, cuz supposedly there's a million+ made. Probably essential for some... (KG)
(no address)

JUSTICE LEAGUE - "Shattered Dreams Vol.1" EP
Take an old somewhat hard/somewhat melodic album that didn't really do that well, re-release 1/2 of it on a single with "Featuring NO FOR AN ANSWER (the guy lasted 2 shows) and CHAIN OF STRENGTH members" printed right on the cheesey xerox cover, exclude an insert, and you'll be doing what they've just done here. (DO)
(Will I Ever Know Records)

RECORD REVIEWS

KILLING CHAINSAW - LP

Wear your damn influences on your sleeve why don't you. Actually I loved it. This sonuvabitch ripped with a tight punk sound deepened by instrumental nods in the direction of early SONIC YOUTH and SCRATCH ACID along with some guitar sound that actually *sounded fresh,* like maybe the world isn't as old as I thought it was, claiming a corner in my twisted heart along the way. I just wish I knew more about these guys, like where they're from. All the songs are in English but the label is Brazilian. Anybody want to send me info. go ahead (I don't even get hate mail these days). (JD)
(PO Box 9451, R. 24 de Maio, 116-S, Loja 16, São Paulo, 01061-970, BRAZIL)

KILSTROM - "Christa Paffgen" EP

A galloping rhythm section backs a DEAD BOYS styled vocal approach to rock and roll. Medium paced with a late 70's NY art feel ala TELEVISION. (MH)
(Diesel Records, Harustie 8 F 60, 00980 Helsinki, FINLAND)

KURORT - "Frost" LP

A special little number here. Soft ballads that end up in brutal bash-out numbers. Well produced, things just aren't too punk anymore. Throw in some current grunge, lead guitars, you got the flavor of the week shit. Uninspiring. (SM)
(Egoisno, Schellengasse 39/24, A-1040 Wien, AUSTRIA)

LASHOUT - tape

Chimp-core lives! NYHC copycat muzak. S.O.A.-era ROLLINS vocals and grunting, simian chants overwhelm meat-locker, guitar-heavy crunchcore. You've seen the lyrics before. You've also heard the music before. Only the names have been changed. (CD)
(Vegard Waske, 6454 Skjevik, NORWAY)

LEATHERFACE - "Minx" LP

Well, it's not like I didn't expect it or anything. Their past couple of 12"s hinted at the inevitable. Now...they suck. From a band that could write a perfect LP ("Mush") to another whiny 'alternative' radio band. The songwriting is mellow, Stubbs is trying to be the singer he's not, and I'm saying "No Thanks". (TM)
(Roughneck, 21A Maury Rd, London N16 7BP, ENGLAND)

LEATHER UPPERS/ICKY BOYFRIENDS - split EP

Gritty, tinny, minimally produced sound imitates most of the "Back from the Grave" comps. LEATHER UPPERS move along in a Munsters theme called "Carne Mysterioso." For dancing or driving west to El Paso. Same garagey sound blesses the ICKY BOYFRIENDS but "Toenails" has that CRUCIFUCKS whine and dementia. Twangy, barest bones instrumenting. Jon's crazy weirdness and vapid rhyming approach creepy on "Skitty." Just a man's love for his cat. (SG)
(Famous Records, PO Box 32 Stn P, Toronto, ON, M5S 2S6, CANADA)

LEMONS - "Just Happy To Be Here" EP

Tough punk and roll with a hint of the DERELICTS. Medium-paced with punchy bass lines. The flip is more straight forward rock with minimalist guitar solos. Worth checking out. (MH)
(CZ Records, 1407 E. Madison #41, Seattle, WA 98122)

LONE SURFER - "And His Super Pals" EP

Recorded live, the PHANTOM SURFERS mix it up with members of the TRASHWOMEN and the MUMMIES. Ultra lo-fi surf riffage and lots of yelling. (MH)
($3.50 ppd: Planet Pimp Records, 1800 Market St. #45, San Francisco, CA 94102)

LOST GROUND - "Between the Lines" tape

I really like the songwriting on this tape although the production could be better. Painful emotional hell but melodic at the same time, am I confused? I heard they got a new drummer so that will make them much better. The vocals really stand out. His voice is gravelly and sincere, unlike many vocalists today. Keep an eye out for these guys. (OP)
(Repercussion, 3871 Piedmont Ave Box 312, Oakland, CA 94609)

LOUDMOUTH - "Brenda O'Connor" EP

Groovy modern 4-chord punky-pop with roots firmly implanted in the classic STIFF LITTLE FINGERS style. I find the production a bit flat but the tunes prevail. Another good Aussie band. (PC)
($7 ppd: "Kincora", Allansford, Victoria 3277, AUSTRALIA)

LOVE BLOBS - "Cylinderhead/Peanuts"

Very aggressive in a brutal early HEAD OF DAVID (but on speed) type of way. Nice picture disc too. (ML)
(Big Money Inc, PO Box 2483 Loop Station, Minneapolis, MN 55402)

LYNC - EP

Pretty pop music with flat emotionless vocals that remind me of the guy from KING MISSILE. Use your guts and lungs and make another record. The next one should be good. (WG)
(Magic Pail, PO Box 7454, Olympia, WA 98507-7454)

MAD III - "Do The Monkey" EP

Pretty good fuzzed out 60s surf guitar jams. One track has vocals, two don't. I guess this type of music is old enough now that its practitioners should be described as "carrying on a tradition" rather than as "derivative". (EW)
(Giant Claw, GPO Box 542d, Melbourne, 3001, Victoria, AUSTRALIA)

MAMA TICK - "Torture/Lode"

Kind of a cross between FUGAZI and NOMEANSNO, a sparse, driving rhythm urged on by nimble bass plucking and punctuated by tough guitar with a late BLACK FLAG crunch. (TY)
(Bovine, PO Box 2134, Madison, WI 53701)

MAMBO TAXI - "Prom Queen" EP

Fast, upbeat poppy punk and is that an... *organ* I hear in there? This all-female fivesome sing about the ever-gruesome prom queens and about insecurity. The B-side has a slower tune with a kool guitar solo thing going. Very fun and dancable. All you need is a disco ball in a gym full of cut-out stars. (AI)
(Clawfist, 231 Portobello Rd, London W11 1LT, ENGLAND)

MAN IS THE BASTARD/BIZARRE UPROAR - split EP

The newest installment from the "M.I.T.B. Record Of The Month Club" and, as usual, it's a doozie. The prolific BASTARDs come through with four hulking, apocalyptic expeditions into power violence territory. These five twisted souls never fail to surprise me with something unique like the industro-noise collage of "Human Condition". BIZARRE UPROAR (formerly AUNT MARY) trip thru their "session of extreme nihilistic horror" with the same style as 7MON and A.M. but with even less coherency. It's a five minute puzzle of sound with half of the pieces missing. A necessity for anyone interested in that novel idea called originality. (CD)
(PO Box 164, Claremont, CA 91711-0614)

MICE TERMITE - "One Bullet Don't Miss/Mother Confusion"

A heavy mixture of sounds here; I hear a mishmash of various Touch and Go bands, FUGAZI, VICTIM'S FAMILY and more, but not sounding like any in particular. Intense and post-punky stuff. (WG)
(Third Gear, PO Box 251481, W. Bloomfield, MI 48325)

RECORD REVIEWS

MIKE REP & THE QUOTAS - "Quit Talking And Start Chalking" EP

These garagesters made their vinyl debut back in '76 with a now hotly sought-after 7", and recently had a retrospective LP released. News to me that they still existed, but here's living proof from this Columbus, OH veteran outfit. Sound quality is raw and tinny, but still fun. (TY)
(Siltbreeze, PO Box 53297, Philadelphia, PA 19105)

MISTAKEN IDENTITY - "Sheep" EP

When I heard the first track I groaned, and considered winging this across the room. I hate quirky stop/ start time change shit. But after that, yeowy! Real early 80's sounding HC with these weird almost metal but still fuzzed out guitars. Odd but in the end it works out trés bien. (LD)
(Big House, PO Box 2071, St. Pete, FL 33731)

MR. T EXPERIENCE/SICKO - split 45

The A-side here is a different version of a tune on MTX's new single. A little less produced here. The B-side is a great pop punk tune; short and spunky in the latter PURE JOY vein. A fine split. (RL)
(Top Drawer, 4219 5th Ave. NE, Seattle, WA 98105)

MOLLY MCGUIRE - EP

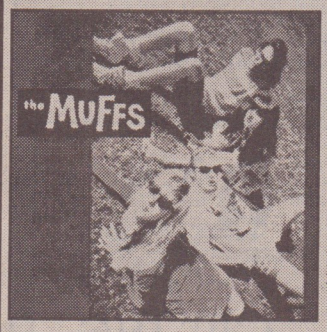
Technically proficient, well produced stuff that reminds me of a more melodically inclined Amphetamine Reptile band. Fair instances of heavy angular riffs, constant song changes and virtuosic drumming to contend for the A.R. sound yet melodic enough to take a little of that edge off too. In many ways I'm reminded of maybe TAR with more hooks. A big thumbs up for "3 piles of heads" which knocked me silly with its collection of well placed riffage. (HD)
(Caufield 5701 Randolph, Lincoln NE 68510)

MONOMEN - "Bent Pages" LP

The best 'Coop cover ever instantly makes this European MONOMEN greatest hits comp. a must. Full cover gatefold ala Wally Wood wraps around a collection starting with the first single and ending with a recently released WIPERS cover, spanning the years '88-'92. Makes life's little pains bearable. (ML)
(Estrus/Semaphore, PO Box 213, 1740 AE Schagen, HOLLAND)

MUDDFOOT - "Maybe You're Not" EP

It's catchy. It's rock. It has no dynamics whatsoever. Not that it's the end of the world, but I sure have a hard time distinguishing songs. Sorta SPIN DOCTORS meet 411 thang. Not mindblowing. But a good start maybe... (LH)
(Tragic Life Records, PO Box 060623, SI, NY 10306)



MUFFS - "Big Mouth/Do the Robot"

Reminds me of classic REZILLOS down to the fooling around and false endings finishing "Do the Robot." Kim and Melanie's shining vocals give plenty of soul to the melodic "Big Mouth." Their grinding axes also prevent it from getting too slow or too pop. "Do the Robot," a SAINTS cover, has an inbred psychobilly infection. Both songs really move—to pogo or to slam to. (SG)
(Sympathy)

MY COUSIN KENNY - "I've Got A Lot/Go Ahead"

The A-side here is the best yet from this band. Pop music without any glossy production to get in the way. This would fit in on a college radio station. (MC)
(Alleged Records, 4110 N. Southport, Chicago, IL 60613)

NSC - "Word of God" EP

It's rare to hear the voice of descent from such a conservative town/ state - Salt Lake City, Utah. This is quite a package - male/female vocals (and they rule). Reminds me of ANTISCHISM - but slowed down. Music is building and melodic, w/ a punk edge - awesome lyrics. Get it!!! (SB)
(RU Dead Music, PO Box 11015, SLC, UT)

NAIL - "Hell Hath No Fury" EP

Heavy start and stop song that reminds me of an anthem march on the A side. Grindy and slow just about describes the B side. Really pissed off vocals. And for your listening enjoyment you even get a spoken interlude about a fake dog doo scam (ah shucks, guys). Interesting, personal lyrics about religion, god and guilt. And all this good stuff from Alabama (yee haw!) (AI)
(Controlled Recordings, 3400 7th Ct So #D, Birmingham, AL 35222)

NAKED AGGRESSION - "Bitter Youth" LP

While the pace has slowed just a tad, the music continues along strong as hell with little surprises that add a touch of class. Lyrically, it's a non-ending barrage of anger aimed at all the ills we face everyday in life, with the accent on government abuse. On the mark but a bit naive. Fans of THE AVENGERS or other hard-edged punk and melodic hardcore will delight in this release. Watch for 'em on tour this summer. (TY)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

NAUSEA - "Extinction, The Second Coming" CD

Musically, this retrospective CD from New York's crust heroes (and heroine!) carries the torch of doom, forebodance and heavy riffs set forth ANTISECT, AMEBIX or DISCHARGE, as it features tracks from The "Lie Cycle" and "Cybergod" EPs, Allied comp and a less bass heavy, more balanced remix of the "Extinction" LP. Lyrically, there are none printed, and you get seven pages of band photos instead... HUH?? (KS)
(Selfless/Dutch East India)

THE NEW BOMB TURKS - "Dragstrip Riot/Crying In The Beer Of A Drunk Man"

Ok, I think I have a new fucking favorite band. Two previously released songs here. Full driving punk sound. Imagine racing a really fast car whilst standing up dancing and flailing, crazed and wild. That's what you'll feel like listening to this! No shit. And those screams. Grrrrrrrr! They get me right down to my goddamn combat-booted toes. Add this punk rock icon to your hardcore altar. (AI)
(Munster Records, PO Box 18108, Madrid 28080, SPAIN)

NEW BOMB TURKS - "Sharpen Up Time/ Laissez Faire Stare"

These Punk, Ohio characters have the formula punk feeding frenzy down to a science. Consistently raucous and unrepentant guitar slagging with severe frontal vocal attack. All humans are thankful that this band keeps digging deep into their scrotum of tricks and produces two records per month. Now, all that remains is for these lads to grace the west coast with some shows. (BR)
(Bag O'Hammers, PO Box 928, Seattle, WA 98111)

NOMADS - "Wimp/I Remember"

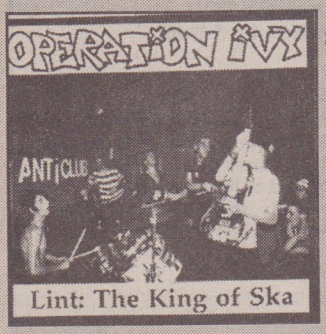
A heavy-duty version of the ZEROS' "Wimp" graces the A-side reminiscent of METALLICA'S treatment of classic punk tunes. The flip is a psych-inspired version of a CULT FIGURES song. Not to be passed over for the A-side alone. (MH)
(Munster Recores, PO Box 18107, Madrid 28080, SPAIN)

RECORD REVIEWS

NUISANCE - "Sunny Side Down" LP
Sink thyself into this record like ye olde comfy couch at thee Salvation Army. The cool bass lines and effervescent drumming will carry ye away with the superfuzzy guitar, sublime gravelly vocals and a tinge of that quirkiness you'd expect from an ex-Very Small Records band. Gnarly. (PC)
(Lookout!)

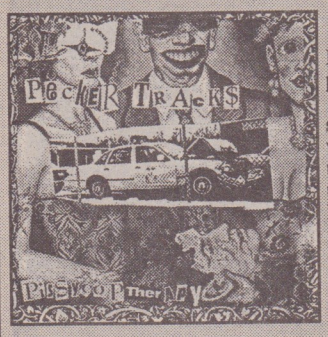
ONE BY ONE - "D.I.Y. In It For Life" tape
British/Bulldog style hardcore compiled by none other than the all too famous John Peel. You know you're in for something great when Captain James T. Kirk appears outta nowhere to say "it's like a jigsaw puzzle all one color, no key to let the pieces fit in." Punk-Trek bonus points if you can give episode name and number! (MJ)
(Ty Smith, 2223 S.E. Ash, Portland, OR 97214-1631)

ONE EYED JACK - "Ride The Hide!" 45
Powerful, FUGAZI-like post-hardcore. Two hard-driving, choppy, guitar-heavy tracks that benefit from good production. Lyrics are of the "vague" type. (TY)
(Happy Go Lucky, 44000 Middle Ridge Rd, Lorain, OH 44053)



OPERATION IVY - "Lint: The King of Ska" EP
Okay, so we all liked OP IVY, but another boot? Come on—start your own band and put your own band's record out. Oh yeah, but that wouldn't make you any *money*. The funny thing about boots is that the label stands to make all the money. Another reason this shouldn't have come out is that it has a different version of the song "Hectic" from their 1st Lookout single and it's really bad. Why do you think they used the other version? Duh—fuck this! (OP)
(Squamosal Records)

PARASITES - "Letdown/Reason For Treason"
Side A is standard fair for this band. Upbeat poppunk. Catchy and fun, but damn that guitar solo is long! Side B is a great cover recorded with the new Bay Area band. Even the vocals are East Bay Sounding. Definitely the real standout with the punchier recording and livelier performance. (LH)
(Shredder Records, 75 Plum Tree Lane #3, San Rafael, CA 94109)



PECKER TRACKS - "Pissycoptherapy" EP
Yes. A thousand times, yes. Six sloppy, atonal, blistering thrashers with vocals that are so snotty I want to send the singer a hanky. Garage ferocity is the winning quality here. Messy cover. Messy songs. But these guys pump out so much primal energy you have to submit. (CD)
(2085 Lakeshore Dr., Muskegon, MI 49442)

LES PERCEUSES MEKANIQUES - "Collectif 33" tape
It's a French hardcore band with energy and originality. Influences might include NO MEANS NO, ALICE DONUT and other "experimental" HC types. This is neither generic nor artsy and seems to be tied in with a larger Bordeaux-area DIY movement, based on my failed attempts to decipher the liner notes. (EW)
(6 allies de la chenaie, 33200 Bordeaux, FRANCE)

PINHEAD GUNPOWDER - "Tründle and Spring" EP
Isn't PINHEAD GUNPOWDER a type of tea at the Arcata co-op? This record is finally out. It was worth the wait. Driving melodic punk. Good solid production. There's a good deal of heartfelt screaming on "In Control". There's more variety on this record than on their Lookout 7". Musically, "Dull" is definitely a standout. Too bad this was a side project. Should I name drop—nah you should know 'em by now. (OP)
(No Reality, PO Box 10383, Torrance, CA 90505)

PLAID RETINA - "Dead End Mind" CD
I'll bet PLAID RETINA's parents are sobbing right now saying, "Where did we go wrong?". After hearing this, you'll know these guys are damaged. Freaky progressive MINUTEMENish songs swamped in a marshmallow DEVO swirl. Even features a gem from their thrash days ("Swallow Me Alive") that has now been rendered unrecognizable. Tweaked, awkward, and awesome..and if you even *think* I'm gonna say "quirky", I'll beat you silly. (CD)
(Very Small, PO Box 2174, Berkeley, CA 94702)

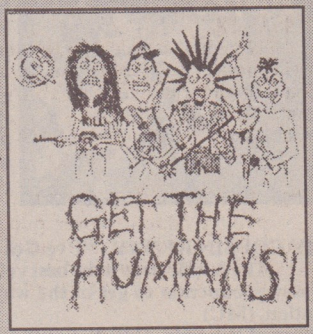
PLAYTHING - "Sleepwalker/Fashion"
This single left me kinda cold. These guys have that goth post punk sound, kinda like UK DECAY without the politics. Too smooth to be powerful and too upbeat to be wimp pop. (RL)
(Bluefire Records, PO Box 16, Aldershot GU12 5XY, ENGLAND)

POISON IDEA - "Feel The Darkness (remix)" 45
A slightly different version of this recent recording appears on this freebie 7". Slow, torturous, powerful. Comes with issue #18 of... (TY)
(Fear And Loathing c/o Kent, 2 Faussett Hill, Canterbury, Kent CT4 7AH, ENGLAND)

POLICY OF 3 - "Shelf" EP
Varying intensities, anxious melodies, and noise ridden experimental chord progressions make this an interesting record to listen to. With a vocal style reminiscent of VERBAL ASSAULT, the lyrics call for among other things a liberation of the simplicity of existence and renouncement of institutions of selfishness. (MK)
(Bloodlink Records, PO Box 252, New Gretna, NJ 08224)

PUNCH DRUNK - EP
Two songs of catchy jangly feedbackishness. Simple songs that sound like an off tempo SOUL ASYLUM mixed with a darker noisier tempermentality. Definite college rock appeal. (MK)
(Alleged Records, 4110 North Southport, Chicago, IL 60613)

PUTTERS - "John Hicks" EP
To give you and idea of what these guys sound like: "Gun 'n a Bullet" is a total rip-off of THE DAMNED's "New Rose". This is an excellent record, don't let the Seattle address fool you. (KK)
(Bag of Hammers Recs., PO Box 928, Seattle, WA 98111)



QUINCY PUNX - "Get the Humans" EP
Nasty ass Detroit punk boys. Fuck your shit up RAMONES style, old school punk. With songs like "We Rule," "Part of the Problem" and "Fuck P.C.", reminiscent of the DWARVES. Comes with a funny 10 page fold out, well worth the humor. (SM)
(Recess, PO Box 1112, Torrance, CA 90505)

RECORD REVIEWS

R.P.M. - "Welcome To My Insanity" EP
Manic, intense hardcore that grabs your head firmly by the ears and pulls it into a maelstrom of thrash too fast for the word "generic" to cross your mind. Lyrics deal with the evils of drug and alcohol addiction, and of peer pressure. When you rock this hard, who needs originality? (EW)
(Fearless, 20710 Manhattan Pl #132, Torrance CA 90501)

RADIOAKTIVA RÄKER - "Verkligheten" EP
This band reminds me of ASTA KASK, which is high praise indeed. This fast catchy punk is the best foreign language stuff I've heard in years. (MC)
(Beat Butchers, Kungsholmsstrand 141, 112 48 Stockholm, SWEDEN)

RANCID - LP
This rocks like a muthafuckka! Fuck the hype. Fifteen raging tracks of melodic punk with not a wet spot in the bunch. Great playing. Great songs. Great production. You're stupid if you missed the 7". Don't miss this. Best thing out of the East Bay in ages. Awesome. (LH)
(Epitaph Records, 6201 Sunset Blvd. #111, Hollywood, CA 90028)

REAKTIO - EP
If you're a fan of that melodic, head-bouncing, sing-a-long punk that Finland seems to consistently produce, then this is a must buy. This one also has some excellent grinding guitar work. Four songs. (KK)
(Haba Harper, Harustie 2 A 10, 00980 Helsinki, FINLAND)

REALLY RED - CD
Oh my gawd!! It's about time!!! Almost their entire recorded output on a shiny thing. It's missing a couple of the singles, and a few tracks off the "Rest in Pain" LP, but I can't argue with their selections. 32 songs, 70+ minutes from one of the few bands whose confrontational attitude—both musically and lyrically—is still timely ten years later. Still inspirational after all these years... (TM)
(Angry Neighbor, PO Box 66462, Houston, TX 77266)

REGENERACION - EP
Furiously charged hardcore from Mexico, with forceful vocals blistering in Spanish over loose, and not always on time but always right on the money drumming and guitars. The artwork/ sleeve foldout tackles vegetarianism, police abuse, and other issues, and contains bukoos of info in Spanish. Well worth supporting. (KS)
(Cryptas Records, Cruz V. Luis, Minatitlan # 3, Delg. Azcapot, CP 02200, Mexico DF, MEXICO)

THE RICKETS - "Playskool" tape
This sounds like old SCREECHING WEASEL before they got too poppy. It also sounds like old GRIMPLE when they were melodic but still raw and punk. It's basically raw, raspy punk. It was probably recorded on a 4 track, which isn't always, bad but these guys would benefit from a better recording. The lyrics are silly but never offensive, so if you don't have anything against music as entertainment you should get this. (OP)
(12305 Miller Road NE, Bainbridge Island, WA 98110)

S.M.D. - EP
Nine ball-breaking punk songs. Aggression and angst over driving rapid youth. This slab of meat has a live feel to it! A definite old school tone. Comes with lyric sheet, though you can understand the singer completely. Raging release! (SM)
(8807 Arma St., Pico Rivera, CA 90660)

SCHLEPROCK - "Spring" EP
Well-produced power pop punk from Southern Cal. The singer sometimes sounds like Don from PLAIN WRAP. If you're a fan of this style, you should pick this up. (DH)
(Last Resort Records, PO Box 2986, Covina, CA 91722)

SCOOBY DON'T - "Better Than the Last" EP
Basic but enjoyable early 80's style melodic punk with punchy vocals a la DESCENDENTS/FREEZE. The cover of the "Simon" theme fully rocks. I fancy this record. (Mais oú est le lyric sheet?) Bum-looker! (PC)
(Squished Booger Records, PO Box 80570, Minneapolis, MN 55408-8570)

SECTION FIVE - "Ten Years/We're Back"
Old-style punk/oi anthems about being loyal, never selling out or preaching, and playing real loud. They're pretty good musicians. Might bring a sentimental tear to my eye if I were really drunk. Not essential. (EW)
(Lion Records, UK)

SEDITION - LP
What a steal! Not only do you get an outstanding example of intelligent, political hardcore grind that rages with power and intensity from start to finish but you also get a really well-done lyric/information booklet featuring a lot of impressive artwork. All this in a handsome cloth cover! What more could any punk want? (NN)
Flat Earth, Box Flat Earth, 52 Call Lane, Leeds LS1 6DT, ENGLAND)

SEED - "Good Morning Hannah" EP
Main track is a nice catchy tune in the SOUL ASYLUM vein. Actually, all the songs are like that. Basically, it's Kevin Seconds, a four track and a drum machine. I kinda dig this weird culture of home recordings. Not super energetic (and probably boring if there were more than four songs), but catchy all the same. Interesting idea. (LH)
(Eating Blur, PO Box 163214, Sacramento, CA 95816-9124)

SHONEN KNIFE - "We Are Very Happy You Came" EP
Sorry, I don't buy it. When I think of all the bands working their asses off with no recognition, SHONEN KNIFE's cutesy appeal makes me a tad ill. On the other hand, this like seven song deal will have its moments for fans but keep this in mind: Gary Coleman was once a big star, too. (WG)
(Creation, 8 Westgate St., London E8 3RN, ENGLAND)

SIDEBURNS - "Never Give In" EP
MOTORHEAD mixed with MINOR THREAT and LES THUGS. Guitar mixed way back providing a frenzied wall of distortion with sandpaper vocals. Really great big, big sound. (MH)
(Ebisu Records, no address JAPAN)

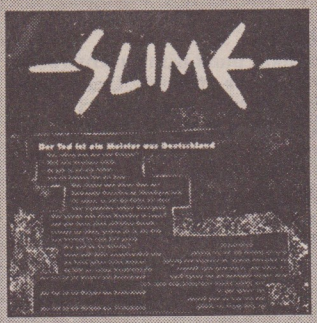
SILENCE - "Duration of..." EP
Total metal, period. It's chugga, chuggy guitars in a METALLICA way, has grovelly vocals and sports some double bass drum and clanky ride cymbal action. I can't read the lyrics through the Old English lettering. (KG)
($3ppd: Basil Shadid, Further Beyond Records, 1210 Gregory Pl, Downers Grove, IL 60515)

SILKWORM - "Violet" EP
Midtempo collegiate rock kept listenable with pop song structure and catchy chord hooks. Tempered by fuzzy guitars and feedback it keeps from becoming to pretty. The vocals even have a few BOB MOULD moans thrown in to round out the effort. (MK)
(Blatant Records, PO Box 10173, Olympia, WA 98502)

SINKER - "Thoughts On Beauty/Perserverance"
Lightweight post-hardcore that never really builds up a head of steam, I guess cuz they're as at sea musically as the lyrics seem to indicate. "Sensitive" to the point of flacidity. (TY)
(Repercussion, 3871 Piedmont Ave Box 312, Oakland, CA 94611)

'68 COMEBACK - "You Call Me Job/Where the Rio de Rosa Flows"
Garage raunch and roll supergroup featuring Jeff Evans from the GORIES, among others. Like pot to the rastafarian, like prayer to a sinner, this is all the spiritual guidance an 'ole grease monkey like myself needs. (ML)
(Sub Pop)

RECORD REVIEWS



SLIME - "Der Tod ist ein Meister aus Deutschland/Schweineherbst"

Hard driving, power punk with sing along choruses and loads of "oomph". I've never been a SLIME fan, but the infections hooks of this disc are so deeply embedded in my eardrums, I can't help flipping over it. Power with melody. Fucken, fuck yeah, dude. (CD)
(Postfach 150 231, 2800 Bremen 1, GERMANY)

SLINT - "Tweeze" LP

At first, when listening to this re-issue, I thought someone had finally managed to imitate the unimitable sounds of THE JESUS LIZARD, the bass and drum signatures of this band sound very similiar on some songs to those Chicago based Austin transplants, but the guitar sound had a very unique quality to it. As I continued to listen I found that songs I found at first, annoying (like "Darlene" on the "Gerber" side), entrancing. This, coupled with the great original sound samples, won me over. Is this stuff punk? If you believe punk is about pushing the envelope as opposed to upholding standards and dogmas then yes it is. (JD)
(Touch & Go, PO Box 25520 Chicago, IL 60625)

SLOPPY SECONDS - "Knock Yer Block Off" LP

My expectations are always high when I see a new records from these guys, and I must admit that not all of the tracks here are "hits". When they do hit, though, (and it's often) it's classic SLOPPY SECONDS: melodic, mid-tempo, punk, with great vocals and funny, clever, sometimes disturbing lyrics. The kind of record that you will play over and over as the songs grow on you. (KK)
(Taang!)

SLOWWORM - "At Last My Day/Slip Up"

Top-heavy, bronto-punk like a roaring garbage truck of armaggedon. Beastly, distorto, monster sludge that conjures images of Gamera wading thru molasses. I've got a headache this big, and it has SLOWWORM written all over it. (CD)
(Standard Records, 14 W. State St., Savannah, GA 31401)

SNACKHOUND - "Snackhound" EP

This rocks quite well (and "rock" is the right word). Upcoming bands should listen to this 5 song EP as a possible example of how to do a premiere release right (this is your first release ja?) Who do they sound like? How the hell am I supposed to know? It's good, grab it and decide for yourself. (JD)
(Split Records, PO Box 20241, Mpls., MN 55420)

SOUL PATROL - "Mother Cake" CD

Sleeveless flannel, over produced, slick grunge rock. Sort of SOUND GARDEN, sort of BIG CHIEF, a few studio vocal tricks. Why didn't I catch the bus? I was there. Must of been short changed! These guys reek! (SM)
(CBR, PO Box 49100, 100 28 Stockholm, SWEDEN)

SPIDERBAIT - " ShashavaGlava" CD

So this CD includes SPIDERBAIT"S incredible "P"Tang YangKipperBangUh" 10" and some useless shit called "ShaShaGlava". Christ is this a disappointment. If you can't find the 10" pick this up, otherwise, forget about it. (LD)
(Au GoGo, PO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

SPILL'S - "Two Buck Demo" tape

4 songs of Lake Jackson style melodic poppy punky hardcore. Lyrics about being bored and living in Lake Jackson, TX. Very Lake Jacksonesque. (DH)
($2 ppd: PO Box 684, Lake Jackson, TX 77566)

SPINEY NORMAN - "Draft Style" EP

A difficult band to categorize: mid-to-faster paced, DIY, shouting, thrashish punk? While I do find many of the lyrics amusing ("The Joys of Phlegm", "I've Got My Dick in the Wall"), overall the record loses my interest quickly. (KK)
(Stand Fast, PO Box 973, Lilburn, GA 30226)

SPOKE - "Seratonin" EP

Disregard their recent interview, these guys aren't dolts. Their introspective lyrics are really good showing that they have brains. At times the music reminds me of "Unfun" period JAWBREAKER and then they'll bust into a FUGAZI sounding part. Basically it's really good. It's melodic with enough bite to keep your attention, but not too emo to lose it. They continue to put out consistently good records. (OP)
(Figurehead Records, 4537 Ringneck Rd, Orlando, FL 32808)

SPURGE - "Questions" EP

Musically this sounds like a slower melodic something with a groove. Too bad they have a singer though. There is way too much reverb or echo on the vocals. Much less in the effects department on the voice would improve this. Then I flipped it over and thought it was a split 7" with PRIMUS or JANES ADDICTION. Just as well. (OP)
(Word of Mouth Records, PO Box 25656, L.A., CA, 90025)

STEELPOLE BATHTUB - "The Miracle Of Sound In Motion" LP

More dementia from music's reason for Maalox. Hypnotic, lurching, mental ward rock'n'roll. Something tells me a lobotomy would be less complicated than delving into the songs on this album. Purge your sanity with the soothing sounds of STEELPOLE and be sure the nurse feeds you Gerber strained carrots before she straps you in for the night. (CD)
(Boner, PO Box 2081, Berkeley, CA 94702-0081)

STONEGOD - "In And Out Of Control" EP

This is rock and roll for the bar stool masses. Desperately uninspired and most disposable, it rules the wasteland abandoned by Danzig 7 years ago. It would take vast quantities of drugs and alcohol to make this palatable. (BR)
(1922 Main St, Eau Claire, WI 54701)

STONEGOD- "It's Over/Train To Larvik"

Lo-fi sixties gothic stuff that didn't do much for me. British sounding wanna-bees, CHAMELEONS come to mind, who probably have an awesome array of black clothing. (RL)
(Tombstone, PO Box 1463, Clackamas, OR 97015)

STRAIGHT AHEAD - "Spirit of Youth" EP

What would appear to be a bootleg re-release of their 12" of years gone by backed with numerous demo cuts. This 7" sports 15 songs in all from a band who was in at the ground level of the whole N.Y.S.E. heyday. While I always considered them less than genius lyrically this record is a vintage sampling of that era and that sound, furthermore there were only 500 made. (DO)
(Straight Ahead Records, no address)

SUGAR - "Beaster" LP

A great second album (o.k. mini-LP) from these guys. Not as pop as their first album, heavier and more experimental at times. It seems BOB MOULD has finally put his punk past into perspective and decided to carry on without trying to relive or forget them. "Tilted", "JC Auto" simply brilliant. A definite contender for best band in the world (sorry FUGAZI). (RL)
(Creation, 8 Westgate St., London, E8 3RN, ENGLAND)

SUMMER'S EVE - "Time For Change" EP

Predecessor to YEASTIE GIRLZ, but they can at least sort play their instruments. Awesome, in yo' face lyrics and attitude, deep bass is always a plus in my book, and they'll make you squirm, perhaps without even trying. Liken the music/vocals to TRIBE 8. Hey, I see a possible future split!!! (SB)
(Denise, 248 Dow St., Carle Place, NY 15514)

RECORD REVIEWS

SUICIETY - "Unlearn/Empty"
These Texans rockers churn out a NEUROSIS style things, with less YES-isms and more raw HC delivery, but heavy thunderous riffs and anguished screams seem to be the order of the day here. Thick. (WG)
(Repercussion, 3871 Piedmont Ave Box 312, Oakland, CA 94611)

SUPERNOVA - "Long Hair & Tattoos" EP
Melodic, mid tempo punkrock music with lyrics poking fun at "L.H. & Tatts". The b side has two quirky tunes. A fine representation of the Corona Del Mar scene. (MM)
(Odyssey Records, 3334 E. PCH, Suite 225, CDM, CA 92625)

TATTOOED CORPSE - "Louder Than Hell" CD
One of the last of the great mid-tempo obnoxio-punk bands has now decided, for inexplicable reasons, to speed up almost to thrash velocity, and the results will probably be somewhat disappointing to their long term, non-moshing fans. They still have the belligerent vocals, the satirical lyrics, the crunched-out guitars, and the way cool snare drum sound, but I for I much prefer their older, slower material (represented on this CD by the last 3 songs). Great production and attitude, though. (JB)
(Nasty Vinyl, Riepestr 17, 3000 Hannover 81, GERMANY)

TEDDY BEARS - "Extra Pleasure" CD
Four song CD single. Three of these come off as being Sweden's answer to PRIMUS - crazed bass funk punk shit. I loved it the first few listens, but it wore thin on repeated listens. Standout here was the fourth song, a Joan Jett cover, whereas they lightened up on the funk in above formula and were better off for it. (TM)
(Sagargatan 15NB, S116 36 Stockholm, SWEDEN)

TEENAGE KICKS - "Two Land Blacktop" EP
We have snappy pop-punk on the A-side — perfect driving music — while the B-side adds a sax and a load of humor in the lyrics. A touch of rockabilly makes this one distinctive. Enjoyable. (SS)
(Diesel Records, Harustie 8, F60, 00980 Helsinki, FINLAND)

TEENY RECORDS - "Weekend Go/Highschool"
These songs may seem dated, but they're good. It's the type of pop music Bomp used to put out in the late '70s. They both have a bit of a mod flavor, with "Weekend Go" being the stronger, catchier of the two. (MC)
(PO Box 45, Alameda, CA 94501)

THIRD LEG- "Phurly" 12"
Blazing Texas thrash in the late OFFENDERS mode. They smear out a DECRY cover that I never heard the first time. Side Two is so slick and devoid of songs that you can ice-skate across it. Dave's broken rhythmic guitars can't quite play but I like them that way. Bass playing should be turned up but vocals and drums are real strong. No lyric sheet though. Most importantly, they play fast, fast, fast—so you won't be out in slamdance Limbo yelling "play faster!!" Somebody to go see but here's the vinyl. (SG)
(Scratched Records, PO Box 800867, Dallas, TX 75380)

THOSE UNKNOWN - "Goin' Strong" EP
Here's more blue collar truisms from one of NJ's finest oi bands. This release has some of the punch we've come to expect from the great Headache label. New fans will be referred to their strong effort on the "The Four Of Us" EP of 1991, and we hope to see these guys supporting THE WRETCHED ONES on a West Coast visit sometime. (BR)
(Headache, PO Box 204, Midland Park, NJ 07432)

TIGER TRAP - LP
If you only buy one album this summer, make it TIGER TRAP. Better than "Cats". Brilliant girly love pop anthems for young nubiles and jaded old farts alike (except for Tim). I'm not just saying that 'cause I'm in love with every one of the girls in this band, either. Well, yes I am. (PC)
(K, PO Box 7154, Olympia, WA 98507)

TODAY IS THE DAY - "I Bent Scared/Come On Down and Get Saved"
Ooooh this is noisy, churlish stuff which has Am Rep written all over it. Big and slow, and occasionally verges on being a tortuous, muscle tensing, intestinal twisting barrage. Cool. (LD)
(Am Rep)

TREE - "A Lot to Fear" CD
While at times this rocked in a serious way - as in "Question Abuse", overall it borrowed so heavily from other bands (HELMET, ROLLINS, etc) it was hard to avoid. They are technically proficient - everything is wicked tight - I imagine the songwriting will improve with time. Lyrics are primary about Eco-issues, although I'm hoping "Spermicide" is the joke I think it is... (TM)
(PO Box 313, Boston, MA 02258)

TREEHOUSE - "August 26th/Days That Never Were"
What is it about his band that makes them so unapproachable? I mean, it's catchy. Upbeat. I think there's even a girl in the band. They come real close to writing great songs even. Steve Fisk on key's make both songs sound like AIRPLANE at Woodstock. I just don't know. (LH)
(Blatant Records, PO Box 10173, Olympia, WA 98502)

TRUMANS WATER - "Spasm Smash XXXOXOX Ox and Ass" CD
They're searching for their peeped days. Almost there, sort of a noisy side of LOCAL 280 UNION. Vocals reminiscent of PIXIES. Wandering gut less guitars, annoying vocals, straight head drum beats. Art damaged bullshit! Spend more time with your pets. (SM)
(Homestead Records)

TSUNAMI - "In A Name" EP
Hats off to TSUNAMI! They've been busting out consistently enjoyable upbeat jangly pop for Lord-knows-how-many singles now and this one is no different. "In A Name" is a fast rich number, while the two B-sides explore a slower, softer direction. Also notable is the beautiful sleeve, all decked out to look like a giant matchbook, A+ for that. TSUNAMI is a band of the 90s, plus, Lance loves 'em, which is good enough of an endorsement for me. Great. (WG)
(Simple Machines, PO Box 10290, Arlington, VA 22210-1290)

ULTRABOY - "jellymitt" EP
Slow-to-mid tempo post hardcore that's so full of changes that it gets distracting. At times sounds a bit like JAWBREAKER but doesn't have the continuity to be memorable. (TY)
(Jukebox Records, 1350 Mahan Dr #E4, PO Box 203, Tallahassee, FL 32308)

UNBORN-SF - "Vain Muutaman Ecun Tähden" LP
Good melodic punk with harmonies and time changes. These Finnish punks are seasoned veterans, still playing this type of 1977-1979 S.L.F. old world punk. This record explores the relationships between humans and their world. Another worthy addition to the UNBORN-SF catalog. (BR)
(Affirmative Action, PO Box 74, SF-11101 Riihimaki, FINLAND)

UNION CARBIDE PRODUCTIONS - "Swing" CD
While this comes it a bit mellower than some of their previous stuff, I'm sure it's going to be the same people getting off on it. Still a competent STOOGES clone to me, but I know more than a few people who will go nuts for it... (TM)
(Fistpuppet, 3058 N. Clybourn Ave., Chicago, IL 60618)

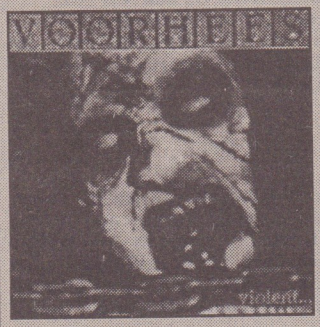
UNION MORBIDE - "Ditto" CD
This is, I think, the 2nd full length LP from this cool Dutch band. Driving with intense vocals, and intelligent lyrics. I just don't understand why more Americans aren't into this band, because they are so fucking great, and deserve far more attention than they've received. (LD)
(Torso, no address)

UP TO HERE - "Machine" EP
Rocking power pop punk with adrenalin. Tight but with a raw edge these four songs at times have a similar feel to southern California like ALL and BIG DRILL CAR but minus the sugar coated sappiness and rockiness. Worth a listen. (MK)
(Eating Blur Records, PO Box 189445, Sacramento, CA 95818)

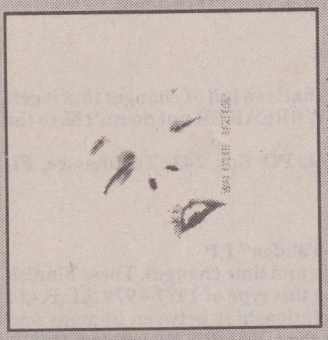
RECORD REVIEWS

USHER BOYS - "Ice Blue Eyes/Lipstick Traces"
Bouncy bubble gum punk in an UNDERTONES vein, but less wimpy. Not what you'd expect from the country that brought us the thrashiest thrash ever, but what a treat! I think I'll listen to it again! Hoo boy! (PC)
(Diesel Records, Harustie 8 F 60, 00980 Helsinki, FINLAND)

VOODOO QUEENS - "Supermodel-Supericial" 45
Garagey-rock - could be on Sympathy For The... L7'ish vocals but rawer. Anti-supermodel fashion waif-likeness (see Katy O'Dell columns last issue). Hey, I'm down with this! (SB)
(Too Pure, PO Box 1944, London NW10 5PJ, ENGLAND)



VOORHEES - "Violent..." EP
Total anger. It's like a big, ugly fish thrashing out of water. Songs about fighting, killing, death, dead cops, fucked up world, destruction, pillage, depression etc. "Torture" has the best lyrics by far, to quote: "AAAAAAARRRRRRGGGGGGHHHHHH!!!!!!". It's a pissed off thrash-o-rama. Well fuck, call me a cave woman but I kinda like this. (AI)
(Armed With Anger Records, PO Box 487, Bradford, West Yorks, BD1 4UZ, UK)



WAT TYLER - "Sexless" EP
If you're not familiar with them, WAT TYLER are some of the cleverest people around. Their latest is a scathing rebuttal to Madonna's book *SEX*. Of course, it's better than the crap Madonna pushed out - here you get a nifty black vinyl 7" record, a piece of tin foil, and a Photobook containing lyrics, writings, and a 14 page photo essay showing what those Tylers do in their spare moments. Brilliant as usual. (TM)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

WHITE FLAG - "3rd Sun Mower" EP
I enjoyed the Spanish version of The JAM's "In The City". The other two songs suck. Strictly a novelty. (MC)
(Munster, PO Box 18107, Madrid 21080, SPAIN)

WITHOUT A CAUSE - "Nation Of Neglect" EP
New York hardcore which sounds like exactly that, chunky, stop and go, heavy as fuck. A lyrical high point is an anti-poverty tune called "Nation of Neglect" which properly places the blame on the federal gov't. Other topics covered include the old standbys... addiction, betrayal and of course um... ignorance. (DO)
(Cage Management, PO Box 4571, College Point, NY 11356)

YARDMAN - "Academy Fight Song" EP
I tried really hard to find something in this record that would grab me, but to no avail. Slo-mid tempo indie/punk with some acoustic guitar and decent but not very catchy songs. (PC)
(Vinyl Japan, 281 Camden High Street, Camdentown, London, NW1 7BX, ENGLAND)

YOUNG FRESH FELLOWS/THE MUTANT MONSTER BEACH PARTY- split 45
The FELLOWS song here is so-so with its slow blues feel. The B-side is a great noisy sixties-ish tune from this Japanese band who teeter on that classic indie pop sound. Kinda reminds me of MUSKELLUNGE. (RL)
(1+2 Records, 601 Gloria Hatsuho-Shinjuku, 7-6-5 Nishi-shinjuku, Shinjuku-ku, Tokyo, JAPAN)

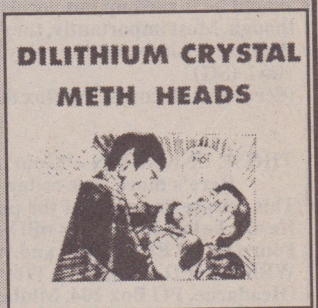
V/A - "Anarki & Kaos - Norsk Punk '79-'81" LP
This LP documents the variety of Norwegian aggressive rock, from BLAUPUNKT's R'n'B-ish punk to discordant thrash and more adventurous material (ROUGH TRADE, FRONT PAGE). It even has documentary narration between songs (in Norwegian). Above average; I'd have liked subtitles. (SS)
(Voices of Wonder, Thv. Meyersgt. 33, 0555 Oslo, NORWAY)

V/A - "Attack With A Vengeance" CD
GLOOM, VANTAGE, BULL OYSTER, LESS HAZE. It's Japanese. It's fast. Best of all, it actually has an address. (CD)
(Pressure Records, 106-43 Zyusangen-machi, Kanazawa, Ishikawa 920, JAPAN)

V/A - "Brainblo" - box set
A box set (although I've never seen one in a box myself) containing three 7"s. Wake up to the like of DOG, GOD AND TEXAS and BLUE. Exercise with the AMERICAN SOUL SPIDERS. Rock out with the RED DEVILS, GAMMA MEN, PRECIOUS WAX DRIPPING and BURNOUT (best cut) and curl up and go to sleep with MOSQUITO. (ML)
(Casting Couch Records, PO Box 2582, Daring, CO 81302)

V/A - "Cowtown Vol 2" EP
A cool 7" compilation with 4 bands from Columbus, Ohio. It features the BASSHOLES, LOG, VIBRALUX, and THE NEW BOMB TURKS. You'll probably buy this for the TURKS track which appears nowhere else. Limited to 1,000 copies. (MM)
(Anyway, 1992B N. High St., Columbus, OH 43201)

V/A- "Crime Pays and Fan Clubs Suck" 2xEP
Shit 99 cent cassette sound quality, colored vinyl boot of an incredibly energetic demo by DC's YOUTH BRIGADE, featuring songs not off the "Possible" EP on one record, and the other filled by an old demo by North Carolina's NO LABELS, which was Reed and Woody's other band besides C.O.C., similar to the first C.O.C. LP minus the SABBATH influence. Ripping stuff, though I wish more fans would seek out and work with long gone bands to legitimately release their material and scummy bootleggers would stick to FOGHAT live shows.... (KS)
(Ripe Harvest Records, no address)



V/A- "Dilithium Crystal Meth Heads" split 2x7"EP
A colored vinyl boot of super shitty sounding, 'heavy on the bass end' demos by DC's FAITH, on three sides, of songs all on, and in better rendition, "Subject to Change" and the split LP with VOID. The fourth side is a five song shakedown from 1984 by Finland's KANSAN UUTISET that utterly rips, lighting fast hardcore with howling, wild vocals, on par with their excellent comp tracks and "Beautiful Dreams" LP from this same period. (KS)
(Inter-galactic Drug concubine records, no address)

V/A - "4 on the Floor" EP
This latest offering features the post-punk NIRVANA-esque beats of the TREE-PEOPLE, DIRT FISHERMEN, GNOME, and ALCOHOL FUNNYCAR. On red vinyl. (MH)
(CZ Records, 1407 E. Madison #41, Seattle, WA 98122)

RECORD REVIEWS

V/A - "Gainesville Ghetto Compilation" EP

If I remember correctly, "The Ghetto" is a section of G.Ville where lots of poor folks and college kids live. As a representation of that neighborhood, we've got RADON (whoo!), PASTE EATER (good), WORDSWORTH (PARASITES meet STICKS & STONES), and DON'T BE ONE (Can't put a label on it, but great.). Yummy. (LD)
(Lumilar, 2635 NW 13th #9, Gainesville, FL 32609)

V/A - "Ill Weeds Grow Apace" CD

A remarkable collection of seven new bands from Tokyo and Nagoya, including DISGRACE, BEYOND DESCRIPTION, KILL'S, and BLOOD THIRSTY BRUCE LEE(!). All types of familar Japanese styles are belted out here from thunderous metal-core, to nuts-o manic thrash to mid-tempo sludge with insane vocals!! Well worth searching out. (KS)
(Discrete Records c/o Hideyuki Okahara, Ceramicall #301, 1-37 Minami-cho 2-chome, Kokubunji-shi, Tokyo 185, JAPAN)

V/A - "In Defense Of Our Crippled Earth Vol. 2" tape

A cool international comp with a little something for everyone. From the rockabilly sounds of URBN DK to the grindy BRAINSTORM this is a consistently interesting tape. Other standouts include EGGBENDER and WITHOUT A CAUSE. (NN)
($4 ppd: Steve, 25 Elms Rd, Burton On Trent, Staffs DE15 9AQ, ENGLAND)

V/A - "Keep the Fire Extinguishers Handy" EP

This is a split single with CAPTAIN 9'S AND THE KNICKERBOCKER TRIO kicking it off with the MISTER T EXPERIENCE - inspired "Plain and Fancy". "Let's burn Something" is also cathcy 3 chord punk with a goofy flair. The flip has 2 by the FUCKBOYZ "Borracho" (CLASH-style punk) and "Nurse" which is RAMONSEy with great melody as well as 3 chord distorto-guitar. Overall 4 tunes worth checking out. (MH)
(Truth About Fonzie Records, 2864 A 24th St., San Francisco, CA 94110)

V/A - "Last Warrior" CD

A dickload of bands I've never heard before flail as much as possible with their allotment of time. The cover art eats donkey balls but most of the bands can thrash with the best of 'em. The first three bands (PARASITE, SCUM BLAST and one indecipherable Japanese name) are the icing on a multi-tiered disc. Best song title of the month: "Butt Of Head". (CD)
(Once Only Project, JAPAN)

V/A - "Live At Cafe The Pits" EP

Recording during their recent European tour, both these (now defunct) S.F. bands (MUMMIES and SUPERCHARGER) prove that European's will eat up any old shit served up by American "culture" these days. Actually, it's fun garage music, but definitely no better than any mediocre mid-60's non-recording band. (TY)
(Demolition Derbi, no address)

V/A - " No Idea freebie 7" #1" EP

The second 7" that comes packaged with issue #10 of No Idea zine. Four bands, and four songs The awesomeness includes SPOKE and RADON who kick butt, GRUEL (from Tallahassee) and BOMBSHELL who both lean ahhh more towards I guess you could call it "rock". None the less, I'm glad to see that this finally came out, and that I'm not at all disappointed by it. (LD)
(No Idea, PO Box, 14636. Gainesville, FL 32604-4636)

V/A - "Punk Pukin' Fuckin' Shit" tape

Lots of cool songs by Bay Area bands new & old. Unreleased live and demo (some of it is almost 5 years old!) stuff from NUISANCE, SCHLONG, GREEN DAY and more. Standout is "Dear Aaron" by JOSH, a love letter to Aaron Cometbus about getting caught soaping stamps by the post office. The sound quality varies, and it comes on one of those tapes you get at Walgreen's 3 for a buck. The first comp I've listened to all the way through in a long time. Good job, Angela! (DH)
($3 ppd: PO Box 3123, Santa Rosa, CA 95402)

V/A - "Self Mutilation, Vol. 3"

Comp with VERTIGO, NUNBAIT, STUMP WIZARDS and SEAWEED all doing covers except for SEAWEED.VERTIGO does a pretty good version of the FLESHEATERS' "Shallow Water". NUNBAIT does an unexciting version of the BASTARDS "Shit for Brains". The STUMP WIZARDS do a real nondescript instrumental and credits it to Brian Wilson (?) and a pretty rocking live SEAWEED tune rounds out the package.Generally all sorta outtake quality stuff but worth it for the novelty (and SEAWEED) value. (HD)
(Hippy Knight, PO Box 1281 Windsor, Victoria 3181, AUSTRALIA)

V/A - "Snake City" LP

7 bands from England none of which I've ever heard of, and the majority of which I couldn't care if I never did again. The major exceptions to this being PHOBIA sort of like NEW MODEL ARMY or THE GODFATHERS if either of those bands were fast punk, and PEACH RAZOR who are quite good college sounding punk. The rest of it is punk I suppose but far too poppy for my tastes. Sort of of you combined bands like the SLITS, the UNDERTONES, and the ORANGE JUICE. (LD)
(Bluefire Records, PO Box 16, Aldershot GU 12 5XY, ENGLAND)

V/A - "Sword Of Thrash II" CD

Yet another brilliant Japanese comp. This one features the heretofore relatively unknown talents of CRUSADE, UNWISE, ASSFORT, and more pumping out the bumping tunes in the style their region is famous for. A great series; collect them all! (NN)
(Stiger Records, JAPAN)

V/A - "Sword of Thrash III" CD

Seven song sampler on a 3 inch CD. Guess a flood of these came in this month - more of the crazy 3" CD packaging from Japan. Decent stuff here, although none of it was too far from the norm. The GHOZA track is the high point, this also features FULL CHOICE SYSTEM, BLOOD SOCCER, GESH PENST and 3 others. (TM)
(Stinger Records, no address, JAPAN)

V/A - "Sword Of Thrash IV" CD

Thrash-a-dee-do-da, thrash-a-dee-ay, my oh my what a thrash-a-dee day...plenty of generic Japanese thrash headed my way, thrash-a-dee-do-da, thrash-a-dee-ay. LESS HAZE, UNWISE, WORMCAST, SCUM BLAST and more. Good luck finding it sucka. (CD)
(Stinger Record, JAPAN)

V/A -"The Sound of Suburban Dance" tape

Weird quirky noise jams art damage hardcore pop stuff mixed up in large quantities on this demo compilation by FILBOID STUDGE,, MEDICINE MAN, SAWHORSE, CHEMICAL DEPENDENCY, and about twenty others. An up and down ride that's mostly up and is well packaged and footnoted! (KS)
(Wow Cool, 48 Shattuck Square box 149, Berkeley, CA 94704)

V/A - The Spirit of Solitude EP

This comp has tracks from four northeastern post hardcore bands. Included are ASHES, POINT OF VIEW, FRAMEWORK, POLICY OF THREE. ASHES have a slower introspective sound with harmonized female vocals. POINT OF VIEW play a modern straight edge/metal style. While FRAMEWORK have mid paced/faster metal/HC with tremolo action. And POLICY OF THREE end stretch the limitations of the above with slightly more innovative guitar chord experimentation. The overall quality and flow of the record seem to drag a bit. This record could have spiced up with more direction and focus as a comp and if the layout didn't look quite so much like it was done on a Macintosh. (MK)
(Yuletide Records, 444 Gail Dr, Nazareth, PA 18064)

V/A - "We Love You" EP

Marked "against fascism," Finnish comp with mostly Finnish bands that sing in good American English. USHER BOYS do a fine RAMONES-ish melodic finger-snapping energy tune. TEENAGE KICKS are a good shockabilly prime mover with psycho vocals and a twangy Gibson. KILLSTRÖM serve a fast paced solid number with slurred unintelligible vocals. DOLPHINS stand apart — in the veins, '84 US HC — no stops, just gritty vocals and driving guitars at top speed. (SG)
(Diesel Records, Harustie 8F60, 00980 Helsinki, FINLAND)

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ALLIED No. 30 7 INCH
Melodic power pop-punk from Tampa, FL. Early Descendents-ish? Well, it rocks!

ALMOST READY DEPT.: 'How The West Was Won' is the title of an all new POLITICAL ASYLUM 10". Legendary Euro politico-punks with their latest recordings. Due out August. Also in progress, 'Music For The Proletariat', the 26 band Allied CD compilation. And new singles from Portland, Oregon's UNAMUSED and SCROG, who hail from Florida (doesn't everyone these days!?!). Watch this space for details.
NOT TO BE FORGOTTEN DEPT.: BUZZOV•EN's 'To A Frown' album/CD. 'Emergency Broadcast Systems' Vol. 2 7" with ASSUCK, CRAIN, SCHEDULE and FRICTION.

PUNCHLINE Magazine issue number 14 - 'READ OUR LIPS'
Available in July. Women's rights/sexism issue. 40 pages, no ads (yeah!). Probably the strongest issue published.
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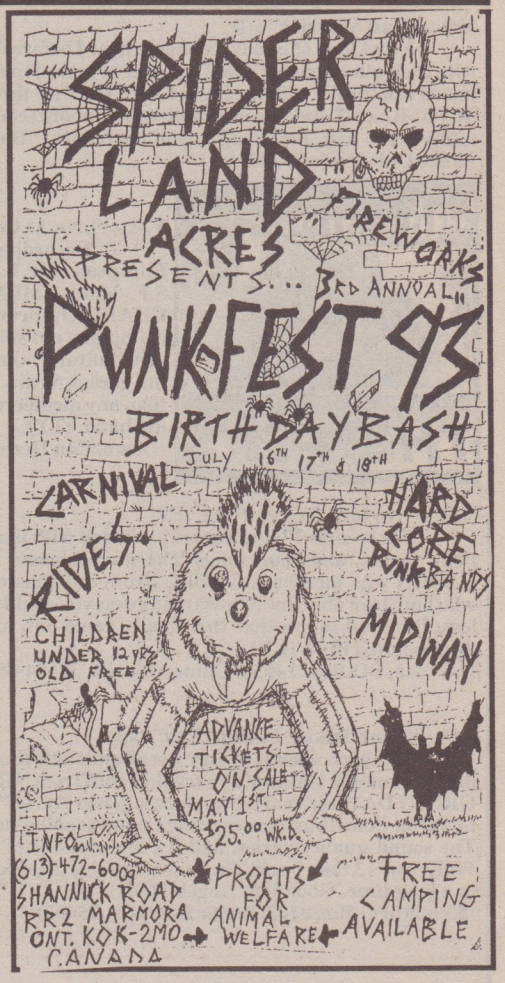
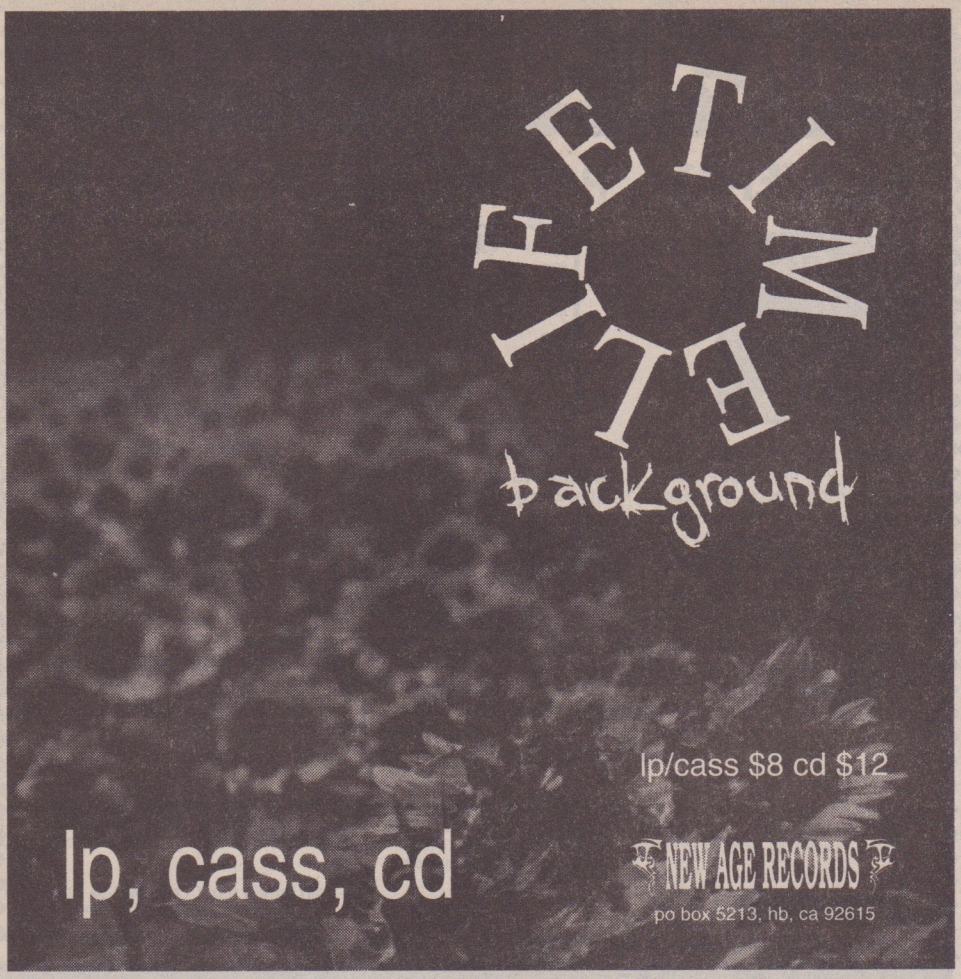
(Toe to Toe, PO Box 273 Waterloo NSW 2017, AUSTRALIA)





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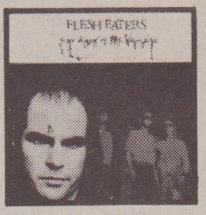
SO YOU FELL IN LOVE WITH A MUSICIAN... SO YOU FELL IN LOVE WITH A MUSICIAN... is a seriously loony set of songs from the frenzied fingers and wailing lymph nodes of former Germs guitarist PAT SMEAR. SST 294 (CA/CD)



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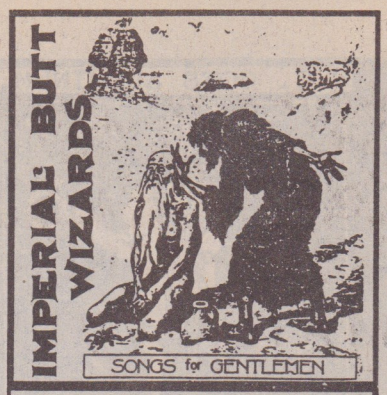

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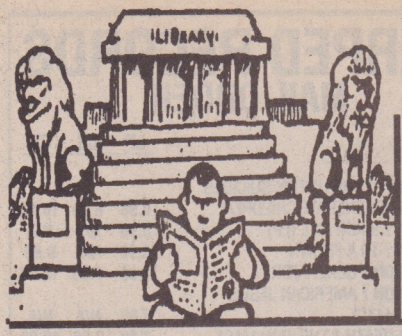

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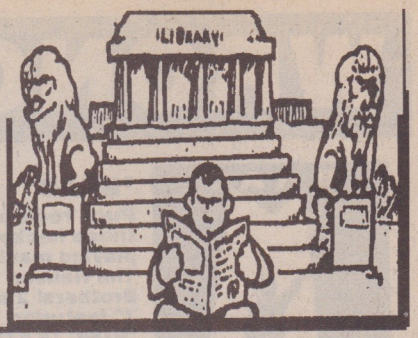


Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (MB) Michelle Belacic, (JD) Joe Donohoe, (LD) Lali Donovan, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (TM) Timojhen Mark, (KP) Kirsten Patches, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith, (SZ) Sarah Zimmerman

A FIGMENT OF AN IMAGINED NATION #3 / $2
7 x 8 1/2 - copied - 20 pgs.
It's a Minneapolis thing — it's about Emma and Speedboat — queer youth centers and undergound music — and it's quite interesting. Editorials, reviews, traveling, "words" and the state. Good, but a little short. (JX)
PO Box 2846 Loop Station / Mpls, MN 55402

A-KONTRA #2-3/93 / $2.00 ppd
8 x 11 - printed - 24 pgs - Czech
A political punk zine that shows us Americans just how fucking boring we are when it comes to understanding resistance. This issue covers the anarchist attacks on the Yuppie Ball, the deportation of gypsies in eastern Europe, the truth of Left-wing terrorism, plus lots more. Thanks for the English Table of Contents, dudes, it made the zine more understandable.(HH)
PO Box 552 / 170 01 Prague 7 / Czechoslovakia

ABUSE #2 / $5.00 ppd.
8 1/2 x 11 - copied - 84 pgs.
Gee, can you say "coincidence"? Figures that I would be assigned to review this. After all, I'm the only MRR staffer to appear in this. Anyway, this is a highly entertaining mail-art publication that prints all submitted entries that pertain to each issue's theme. This month's theme is "worst nightmares", and it's so good that I just can't spoil it for you. When you order this, be sure to send them a submission for the next issue - the "childhood stories, trauma, and memories" issue. Join the ranks of GG Allin, Mykel Board, and a plethora of people with nothing better to do, like me. (MW)
Rachel Abuse / PO Box 1242 / Allston, MA 02134

ANOREXIC TEENAGE SEX GODS #9 / $3 ppd.
8 1/2 x 11 - copied - 56 pgs.
Clippings, reviews, chaos of and about everybody from the Clash to Poison Idea to Mott the Hoople. Editorial meanderings, obituaries and record reviews only add to the mess. Better have some time set aside when you sit down with this one. (TM)
78 Pleasant St Apt #A / Cambridge, MA 02139

ARISE! #9 / $.29 stamp
newspaper - 12 pgs.
I like the action-oriented name on this one, but it can still be likened to similar papers, such as Baylou Rose, or Love and Rage. It sounds as though they've just opened a Bookstore/meeting place in Minneapolis, that sounds worth checking into. Hopefully it's open to young people and their energy, who could also add a dimensional facet to the newspaper. (SB)
2117 Lyndale Ave. / Minneapolis, MN 55405

ARMED WITH ANGER #3 / $2.00 ppd
5 1/2 x 11 - offset - 40 pgs.
If you would like to know what the ideal zine should look like, then you should check out *Armed With Anger*. Great printing job, excellent layouts and content to match. This issue has interviews with Cro-Mags, Sleeper, Understand, Voorhees, and Strength Alone, but the high points are the articles on the surveillance industry, the cancer business, transportation and its' effect on the environment. This zine should come out every month. (MA)
PO Box 487 / Bradford, W. Yorks / BD1 4UZ / UK

ART-CORE #12 / $5 ppd.
8 1/2 x 11 - copied - 20 pgs.
Whoa Nellie! Trippy graphics for trippy folks. The stories, which are centered around mind expansion through chemical means, aren't really worth reading, but the artwork...Wow! Comes with a complimentary pair of 3-D glasses to enhance visual stimulation. (MB)
Apex Productions / PO Box 49324 / Austin, TX 78765

AVAST #3/ $2.00 ppd
8 1/2 x 11 3/4-offset- 16 pgs - Italian.
This is a socio-political zine which has very active editors. This zine is used as an information base to inspire some action within their scene. Some poetry, stories, comic graphics, and editorials. Thoughtful without being overbearing. (SZ)
Mario Capotorti / Via Gesmundo / 70056 Molfetta / (BA) Italy

BARF O RAMA #8 / $1 ppd
(Checks or MO to Brian Donnelly)
Very nice package of poetry, violent short stories of mass jock death, graphics, interview w/ A. Nutter of Chumbawamba about sex & censorship, hunt sabbing stories, zine reviews, reader's true vomit adventures. Worth a look. (EW)
Vomitorium Productions / PO Box 7000-244 / Redondo Beach CA 90277

BIRTH #6 / $2.00 ppd
8 1/2 x 11 - copied - 28 pgs.
This is an interesting zine that deals with topics that do not get discussed in the majority of publications out there. This issue there's interviews with Iggy, editor of *Scam* zine, Sam McPheeters, an article on how the zine is banned in Canada, and the high point of this issue is the article on brainwashing.
PO Box 1382 / Bryn Mawr, PA 19010-11382

BLIND AMBITION #7 / $5.00ppd.
A4 - copied - 72pgs.
Profane Existence style Aussie political punk thing. There's a hell of a lot of information here, about actions against development being done in Victoria rainforests, the presense of American military basses down under, making homemade weapons, and an article on the US Federal governments' attempts to relocate Native American peoples, in the interest of strip mining. They also reprint the stuff P.E. released on the LA riots. I've got the same problems with this that I get with similiar zines and attitudes. One article details an action against the governments' "penalization" (what this means was not detailed) of unemployment aid recipients, filled with statements about getting rid of the rich, burning down expensive restuarants (well maybe, depends on service) and not needing politicians. Hey geniuses, whose going to pay the taxes for the welfare you want if there were no rich? Who would distribute the aid without politicians? If you hate the state don't be dependent on it 'cause if you are you ain't rebelling, you're whining. (JD)
PO Box 691 / Newtown, NSW 2042 / Austrailia

BLOOD TIES #1/ $2.00 ppd
8 1/2 x 11- copied- 33 pgs
Love It!! I love seeing people integrate their interests into the scene. This issue has graffiti, tattoos, tons of pictures of bands. They have interviews with Sick of It All, World's Collide, Clutch and May Day. The best thing about this zine is that it has a hard edge to it, and it was done by a woman and a man. Fuckin' right on, Irene and Dave!! (SZ)
PO Box 7538 / Langley Park, MD 20787

BRAIN APPETIT #1 / $ letter + 2 stamps
5 1/2 x 8 1/2- copied - 32 pgs.
Ever felt completely out of synch with where you were at? Like how about being an Anarchist/punk from boring/rich Rolling Hills CA.? This great first issue from Linx lets you wonder thru the hills of LA with rants on life in high school, ideas, the punk scene, native americans, revolutions and random reviews...So write a letter and get this one, uh. (JX)
904 Silver Spur Rd. #140 / Rolling Hills Estates, CA 90274

BRAVE NEW WORLD #1 / $1 ppd or 3 stamps
81/2 x 51/2 - copied - 16 pgs
This zine illustrates the twisted things society does to people and the apathy of the masses with clippings and thoughtful (but short) articles without being overbearingly political. (NR)
Al Barkley / 68 Daniel Drive / N. Kingstown, RI 02852

CANDY ZINE #1 / 1.00 ppd
8 1/2 x 11 - copied - 19 pgs
This is put out by Cynthia in New York. Content-wise, there are interviews with GUS and 1.6 band, stuff on animal rights, fiction, and a cool section on self defense. Nothing earth shattering, but sincere. Graphically too many hearts and smiley faces for my tastes. (DS)

ZINES

CANDY ZINE #1 / 1.00 ppd
8 1/2 x 11 - copied - 19 pgs
This is put out by Cynthia in New York. Content-wise, there are interviews with GUS and 1.6 band, stuff on animal rights, fiction, and a cool section on self defense. Nothing earth shattering, but sincere. Graphically too many hearts and smiley faces for my tastes. (DS)
Cynthia / 105 Woods ave. / RVC, NY 11570

CARNAGE #2 / $2 ppd
8 1/2 x 11 - copied - 40 pgs.
With musical tastes like these, it's hard to loose. Interviews with Assuck, Heroin, Carcass, Integrity and108. Some interviews had a lack of dialogue that made them kinda dry (perhaps through the mail?). Also had vegan recipes, tons of record and zine reviews, band photos and a article on how to avoid rape situations. Great to see the Krshna confrontation in the 108 interview... (TM)
161 W. 31st Street / Bayonne, NJ 07002

CATALYST #2 / $2.00 ppd.
8 1/2 x 11 - copied - 40 pgs.
This is an excellent straight-edge zine that is intelligently done with an intensity and anger not found in most zines. In this issue you'll find interesting and confrontational interviews with Ryan from Hardline (who steps around the subject of homosexuality when questioned on his stance), Raghunatha Das (a.k.a. Ray Cappo), and Born Against. My favorite parts of this zine were the anti-smoking statements. I agree. (MA)
300 N. Bryan / Bloomington, IN 47408

CHEESE #6 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
An entire zine dedicated to cheese? And it's on it's sixth issue? I've seen it all now. Actually, this is pretty funny and does branch out into other issues like french fries, shoes and home improvement. Pretty cool. (LH)
PO Box 55211 / Portland, OR 97238

CHEESE SHOP NEWS #11 & **DOO FUSS** #2
5 1/2 x 8 1/2 - copied - 28 pgs.
Two anti-choice Christian zines combined into one that spend many pages defending their god & tell you why you should believe in their god. They interview a lot of Christian heavy metal & punk bands and a few non - Christian ones for alternative opinions. If you're a Christian or have a warped sense of humor you might find this zine interesting. (KP)
Patrick C. Blythe / RR #13 Box 846 / Bedford, IN 47421

CHEROTIC EVOLUTION #3 / $5
81/2 x 11 - copied - 30 pgs
Here is a zine that almost defies description (Perhaps "body exploration" would be appropriate.). Articles and poems by "sexual artists" are surrounded by photos and comics-style drawings by Michael LaBash. (NR)
Inter-Relations / PO Box 11445 / Berkeley, CA 94701-2245

CLAMPAGE #5 / $1??
7 x 8 1/2 - copied - 30 pgs.
I'm sure this zine is crucial for those who live in Rochester, but most of the gossip and inside jokes were beyond me. I truly respect zines that are dedicated to their local scene, so if you live in the vicinity of Rochester go get it.
501 Averill St. Apt 2 / Rochester, NY 14607

CLASS WAR #59 / $2 ppd
17 x 11 - offset - 16 big pgs
This excellent anarchist tabloid has been around for ten years now and owes it's popularity to easy readability and focus on average people (rather than only those in leftist society). It's also interesting to see how other countries deal with their social problems and reflect on our own here in the US. (NR)
B.C.W. / PO Box 772 / Bristol / BS991EG / Avon, UK

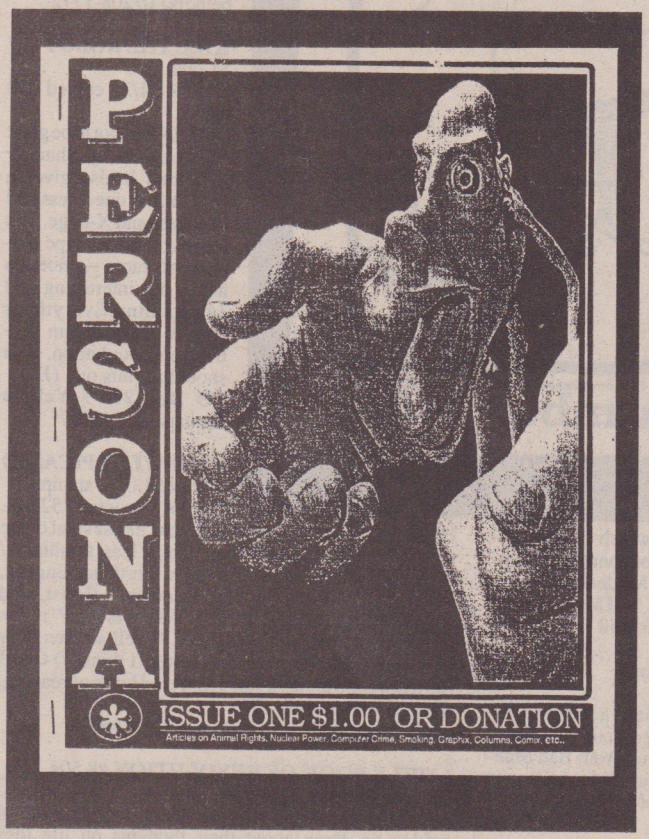
CLOUDBREAK #3/ .50 ppd or trade
5 1/2 x 8 1/2- copied- 40 pgs
Intense sums this one up. Fabulous layout. I've looked at this over and over again, and I keep finding something new that catches my eye. This is a zine of opinion and personal expression. Eric sees the darker essence of existence, and really delves into it. Really good to read if your hating life! (SZ)
PO Box 3053 / Springfield, MO 65808

CULTURE IS MY ENEMY #1 / $1 or trade
5 1/2 x 8 - copied - 24 pgs.
Off to a great start - good reading with such punk luminaries as Chris Dodge, Psycho, Agathocles, and a fucking great article about Charles Manson's fascination with the Beatles. Reviews and and the usual zine shit fill it out... (TM)
PO Box 32511 / Cleveland, OH 44132

CURIOSITY IN STOUT SHOES #1 / $2 ppd
81/2 x 11 - copied - 28 pgs
Observant insights on music here from Christina and features of otherwise unheard of musicians (Linda Smith, Smog). Also, a few cartoons and a Steubenville, Ohio "scene report". (NR)
1718 Westheimer / Houston, TX 77098

DUMPSTERLAND #4 / $.50 ppd
5 1/2 x 8 - copied - 30 pgs
From Chicago. Vaguely SE. Stuff on scams (all repeats), dumpsterdiving (of course), stories and reviews. Interviews with Fuck the Bureaucracy and Oblivion. Also a thing on the Ohio Hardcore fest. Nothing pathbreaking, but it's all done with a sense of humor. Worth fifty cents. (DS)
PO Box 267873 / Chicago, IL 60626-7873

FACTSHEET FIVE / #47 / $4 ppd.
8 1/2 x 11 - offset - 116 pgs.
"The Definitive Guide To The Zine Revolution"? Is that really possible anymore? Is Factsheet Five at all in a position to make that claim? As usual, there's loads



to read and it's a great source to a lot of what's going on in zineland. But the randomness and autonomy of zine culture today defies that bold claim above. (LH)
PO Box 170099 / San Francisco, CA 94117-0099

FANATIC #2 / $1.00 ppd.
12 pp - copied - 8 1/2 x 11
I really hate 70s nostalgia, especially having to do with television. This features interviews with the actors who played Danny Partridge and Ralph Malph, plus Tiny Tim, who's at least become an entertaining religious nut. Also some reviews and news from the editor's band, Bloody Mess and the Skabs. Tiptoe through the fuckin' tulips, dude. (EW)
(PO Box 9021 / Peoria, IL 61612)

FEAR AND LOATHING #18 / $8.00 ppd
8 x 12 - printed - 36 pgs
This zine that comes with a Poison Idea 7" reads like a book, more like one long chapter. But it includes interviews with Mudhoney, DOA, NoMeansNo, plus lots of show reviews. The last 5 pages are record reviews, not necessarily new stuff. Looks like good reading! (HH)
c/o Andy / 2 Faussett Hill / Canterbury, Kent CT4 7AH / England

FEMINIST BASEBALL #11 - $4 ppd.
5 1/2 x 8 1/2 - copied - 120+ pages
The high price is probably due to the four-color cardboard cover. This is a personal zine focusing on popular culture, disguised as a music/fanzine/film review mag for some reason. Editor's world view is hidden among the Dwarves, Neil Young and *The Simpsons* quips. Why? Doesn't he know that nobody reads reviews with tiny print? Hey! Waitaminit! (TJ)
PO Box 9609 / Seattle, WA 98109

FILTH #8 / $1.00 ppd
11 x 16 - newsprint - 16 pgs
This free San Francisco zine has become as regular as those of us who eat bran daily. Chocked full of witty satire, plus loads of useless information for the religious right. Make it a point to pick up your free copy at any cool spot in the bay area. Oh yea, plenty of MRR bashing. Hey, we can take a joke! (HH)
1357A South Van Ness / SF, CA 94110

FIZ #6 / $2.50
81/2 x 11 - offset - 112 pgs
This L.A.-centric rag is much like another popular music zine from L.A., with one obvious difference...women! Pioneered by two females, *Fiz* not only tells you more about girl rockers, but lets them write articles. Unfortunately, though, sometimes quantity overrides quality here. (NR)
PO Box 67E10 / Los Angeles, CA 90067

GD IS DEAD #9 / $1 + 3 29¢ stamps
81/2 x 11 - offset - 36 pgs
Although a San Diego oriented zine, *Genetic Disorder* proved to have a far-reaching appeal The cover sports a spoof of the *Ben Is Dead* "Sex" issue and rolls on with interviews, scene reports and music reviews. It would have been worth the price alone for the sarcastic articles, though. (NR)
c/o Larry / PO Box 151362 / San Diego, CA 92175

GOORGH!! #12 / 7 francs ppd (I think...*please* try to send some basic info in English, all you foreign types!!)
Well, I can't say too much about this, since I don't speak French! It's got a slogan, "Anarchy et Musik", reviews, interviews with Les Cadavres, RWA, Les Perceuses Mekaniques, and more, plus it comes with a pretty cool cassette by LPM. (EW)
6 allies de la Chenaie / 33200 Bordeaux / France

GRUNT #5 / $2.00 ppd.
5 1/2 x 8 1/2 - copied (mostly comix) - 48 pgs.
Very juvenile drawings of acid inspired hateful and sexy lunacy. Too bad it's the last issue. I especially liked *Snotty Squirrel and Fucked up Field Mouse* though the theological clip art of Fred Flintstone and a cactus friend pondering Jesus' wounds on peyote by J.

Young was very satisfying. (JD)
PO Box 5782 / Springfield, MO 65801

HALF-TRUTH #12 / free with postage
8 1/2 x 11 - newsprint - 32 pgs.
Matt gave me this zine to review the last time it came around and I panned it. Either this issue is better or I found less reason to dislike it and so I have to apologize for the quick dismissal given back in MRR #117. At least the contributors are talented and the interviews are done with interesting people. Charles Bukowski's got a couple of poems here, plus we got interviews with John Kricfalusi, the now deposed creator of *Ren & Stimpy* as well as the guy who directed *Heathers* and a pro pot piece. The feel here is DIY but thought out, and well put together, we could use more of that. Cover again by Jeff Gaither, a drippin' Mëtal artist, good drippin' Mëtal artist. (JD)
B.A. Productions / PO Box 931013 / LA, CA 90093-1013

HARDCORE D'ACCORD!!! #5/ $3.00 ppd
8 1/2 x 11 3/4- copied- 31 pgs- French
Packed with interviews of bands that are obviously punk, and others that obviously aren't. But, it works here because there are so many different interviews to read. Mighty Mighty Bosstones, Fear Factory, Love Battery, White Zombie, Burma Shave, Neurosis, Scorn, Suicidal Tendencies, 7 Year Bitch, Biohazard, Waltari, Rage Against the Machine, Bolt Thrower (am I running out of room, yet?) and more. Some of these bands should always be interviewed in French; it somehow makes them sound smarter. (SZ)
86 Rue de Javel / 75015 Paris / France

HEADACHE DESCRIBED #2 / $1.50 ppd
7 x 8 - copied - 28 pgs.
Very 'punk' feel to this - done on a typewriter, small type, simple layout... has a honest feel to it. Doesn't deviate from the expected - interviews (Aus-Rotten, Lumpin Proletariat, Resist), record reviews and the like. A lot of editorial stuff - rants and so forth, which I liked, as it lent it a personal slant above and beyond the 'punk' stuff. Having spent some time in Modesto, I'm impressed with your fortitude as well !! (TM)
909 Terrace Place / Modesto, CA 95350

INCOGNITO REVIEW #1 / $2 ppd.
8 1/2 x 11 - copied - 28 pgs.
A cool underground ska zine. I've seen a few, and this has a cool DIY feel the others lacked. Interviews with Gangster Fun, Invaders, Urge, Buster from Bad Manners and Skapone. Record reviews, a call for a return to traditional skinhead values (why not grow up instead?) and lots of contact lists. (TM)
PO Box 1091 / Palatine, IL 60078

INTERNAL CONFLICT #5 / $3 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Hardcore political zine with a somewhat anarchist bent. Direct and to the point, somewhere between Profane Existence and Time To Unite. Not totally heavy or groundbreaking, but definitely a cry to be heard and said with feeling. (LH)
Elli / PO Box 51465 / Raedene 2124 / Johannesburg / South Africa

K COMPOSITE #3 / $2.00 ppd.
8 1/2 x 11 - copied - 12 whopping pgs.
This is almost entirely comprised of cutesy interviews with the editors' friends. With the exception of the piece on Jay Robbins (of Jawbox), this makes for snoozy reading if you don't happen to be friends with the editors. Yeah, you don't have to be in a band to be important enough to be interviewed, but give me a reason to give a shit, please. Did not like this at all.(MW)
PO Box 43551 / Louisville, KY 40253

KATATONIC #2 / $3.50 ppd.
8 1/2 x 11 - offset - 48 pgs.
Pretty fun zine. Sharp looking for only its second outing. Funny as shit comics and the Unsane. There's a bunch of other stuff including some really mean reviews. But, they're pretty funny too. Send these people lots of indie pop to review and they'll continue to put forth a cool zine. (LH)
56 Spencer Road / Twickenham, Middlesex / TW2 5TQ / UK

KILL THE MESSENGER #2 / $2.25 ppd.
8 1/2 x 11 - copied - 26 pgs.
Really good, informative interviews with Youth Brigade, Tar, Jesus Lizard, Jawbox and Chris Dodge / Slap a Ham. Lots of record, zine and show reviews. All this and more in a neat, readable format that made me smile. (MB)
23 Wilson Terrace / Elizabeth, NJ 07208-1712

KILL THE ROBOT #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
This zine has got to be great cause it talks up Shudder to Think. It also gives a cool look at queerness and veganess and X-edge. It's mostly personal type stories and rants — not too heavy but interesting and entertaining. Everything from a crazy dream section to masturbation. You should try this out. (JX)
PO Box 296 / Yellow Springs, OH 45387

LIFE WITH PICASSO
vol 2 / $1.00 + stamps
5 1/2 x 8 - copied - 52 pgs.
Hey, hey, a zine I can relate to. Looks like several of the writers are hailing from Oregon, or at least familiar w/ it. Waves of nostalgia: Corvallis, Portland, Eugene, Seattle...talk of seeing The Treatment, Resist, and Unamused, and an article titled "Where Is Jess?" refers to none other than Jess Alexander. A well-written story by Lawrence Livermore, and editor (I think??) Geoff Burrows contributes a story as well. Hours of reading, well worth the buck! (SB)
5810 Telegraph Ave. / Oakland, CA 94609

LITTLE BOOK OF REVOLUTION #8 50¢
7 x 8 1/2 - copied - 14 pgs.
A very visual & thought provoking zine. Instead of writing an essay about their thoughts on life they illustrate them through an intense series of drawings in a story-like format. Creative & something a little different. A nice change off the beaten path of zines! (KP)
Brooke / 116 W. Barrett Ave. / Richmond, CA 94801

ZINES

MAD PLANET #2 / $1 ppd.
8 1/2 x 11 - printed - 22 pgs.
Make no mistake, this zine is done by a woman (yay!). With a decidedly ska emphasis it's full of oh-so-impressive articles, reviews and interviews with the Toasters, Love Battery, Unsane, Carol Swain, Seaweed and Bim Skala Bim. There's ALSO great art and some comix by Evan Dorkin (my hero). This zine has something for everyone. Get it! (MB)
Sarah / 543 Van Duzer St. / Staten Island, NY 10304

MASODIK LATAS #10 / $2.00 ppd
8 x 6 - offset - 110 pgs - Hungarian
One of the best zines from Eastern Europe that I've ever seen. It has a quarterly appearance. This issue covers both the international, and regional scenes, carrying articles on The Swans, The Ex, John Zorn / Naked City, Diamanda Galas, plus much more. Also has plenty of graphics and reviews. (HH)
Racz Mihaly / Budapest, Xiii.u.35 / 1172 / Hungary

MEAT CAKE #1 / $2.50 plus postage
6 3/4 x 10 - typeset b&w comic - 28 pgs.
This is a comic put out by the expanding Iconografix comic company, done completely by punk artist Darcy Megan who once lived here in SF but has since moved on. This work is mondo weird, without being intellectually wanky and pretentious, reminding me sometimes of David Lynch's *Eraserhead* or similarly strange visual forms but with a definitive female perspective (a sick, macabre and blackly humorous female perspective, no goody goody girlie stuff here). The "stories", if they can be called that, detail, among other things, the history of the Baby Family, the tale telling of an animated Bacardi bat and the girl who killed her parents and whose sister became an angel. (JD)
Iconografix/Caliber Press / 622 S. Main St. / Plymouth, MI 48170

MELOMANE #5 / $3.00 ppd
8 1/2 x 11 - offset - 56 pgs -French
This zine was just a bit too slick and professional for my taste, nevertheless it's pretty cool. Interviews with Jesus Lizard, Down By Law, Ripcord, Trenchmouth, and Mitsein. There is a history of the Clash, and a great record review section. More Valerie: Le Fauve comics! (HH)
C.P.52009 / Quebec, G1L 5A4 / Canada

MILK AND CHEESE #4 / $3.50 ppd
81/2 x 11 - printed - 25 pgs
The comic adventures of Milk and Cheese, "dairy products gone bad." They mostly roam around fucking shit up. Sometimes it's funny. But it gets old fast. The art is generic comic stuff (DS)
Evan / 543 Van Duzer St / Staten Island, NY 10304

MILKSOP #2 / free with 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs.
Interviews: Spoon, Melvins (quite good), and Sandy Duncan's Eye. Also: reviews, clip art, and an expose on Ren & Stimpy ("are they fags or aren't they"). Dude. (MW)
PO Box 4713 / Palm Springs, CA 92261-4713

MONKEYSHINE #2 / $1.00 ppd
6 x 8 - copied - 24 pgs
You can't get more DIY than this zine. Contents has world's shorter interview with Jawbreaker, comments on Eugene, OR, interview with Born Against, plus political analysis. This one would be dangerous done on a computer! (HH)
PO Box 68461 U.o.OR. / Eugene, OR 97401-3364

THE MOOCHER'S PERIODICAL #10 / $1.00
8 1/2 x 11 - printed - 4 pgs
A guide to films and videos that are underground to the underground. This issue concentrates on Danny Plotnick (editor of Motorbooty) and his new film, "Small Gauge Shotgun." (HH)
PO Box 410086 / SF, CA 94141

MY LETTER TO THE WORLD #4 / 2 stamps
5 1/2 x 8 - copied - 24 pgs.
Fun reading - great J Church and Rancid interviews - loads of dialogue, humor etc. Surrounded by some great stuff- editorials, drug recipes, sperm donor tes-

timonials, the 16 varieties of shit, you get the idea. Some entertaining reading. (TM)
Margaret / 2538 Durant Ave #1 / Berkeley, CA 9470

NO IDEA - #10 / $3.00 ppd.
81/2 x 11 - offset - 66 pgs.
So after constant heckling and harassment Var finally got this out. As is par for the course with this zine, the layouts are good looking and creative, there's quite a bit to read in the form of columns, and band interviews. (Jawbreaker, Steelpole, SamIam, and the late and sorely missed 23 More Minutes), as well as a bunch of junk going on in Gainesville. Also this contains two 7"s one a Jawbreaker/SamIam spilt, and the other a comp. with four cool Florida bands. My only complaint is that it took so long to get this out that a lot of the material is out of date. Oh well. P.S. Happy 23rd Var!!! Everyday is B-day for Mr. Thelin. (LD)
PO Box 14636 / Gainesville, FL 32604-4636

NOT EVEN #4 / $1.00 + 3 stamps
8 1/2 x 11 - copied - 26 pgs.
I love this zine! This is so great, it's the same feeling you had when you first discovered punk rock! Intelligent straight-edge zine done by Daisy from the Chicks Up Front Posse, focusing on sexism in the school system, women's involvement in straightedge and hardcore scenes, and other bits of information for you to think about. Interviews include Railhed, Pitchman, and Hazel Leper (ex- Rise Above, ex-Nations On Fire), which I found to be the most interesting and inspirational of all. This zine is so great I've read it four times already. (MA)
Daisy / 88709 Fenway Dr / Bethesda, MD 20817

NUTHING SACRED #6 / $2.50 (plus postage?)
8 1/2 x 11 - copied (with screens) - 52 pgs.
Second time I've gotten this one too, which is just fine, this zine is amazing. The central focus of *N.S.* seems to be artists (musical and non) involved in the punk or radical communities. This ish. features G.G. Allin, Lisa Suckdog, Indian activist John Trudell and poet/promotor Bob Z. All the interviews were excellent, even the G.G. Allin one (the editor doesn't kiss his ass at all and asks questions like "Come on what have you really destroyed anyway?"). Most inspirational though was the John Trudell piece, he was one of the founders of the American Indian Movement and argues here what is probably the single most consistent and profound worldview I've seen presented in a zine since I started reviewing for MRR, describing "a predatory energy that disguises itself as civilization, and it turns *human beings* into citizens and feeds off them." (JD)
PO Box 3516 / Hollywood, CA 90078

OTHER #2 / $1.50 ppd.
14 pp plus foldout poster - copied - 8 1/2 x 5 1/2
This issue is full of short biographies with portraits of folks who died in the course of various struggles for equality, plus references for those wanting to learn more. Informative, inspirational, and cheaper than a college education. (EW)
(Lance Van Ham, 335 Bruce Dr / Lincoln, NE 68510)

OTTO #1? / $2.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
This is a shiny, happy, smart punk zine from up there in Canada. Contrary to what you may think, I like it. There's a great interview that's basic but gets the point across with Darryl Jennifer from Bad Brains about the bands' history and struggles (club owners not wanting to book a *black punk* band fer Chrissake, HR singing from jail, Epicenter thinking you're homophobes). "Music can be loud and aggressive but still be positive" Darryl says, which is true though it's a shame that so many granny lunkheads can't accept this. There's also a very academic (probably because it was written as a college paper) essay on the aesthetic properties of Fugazi's music and an article on writing to politicians or corporations on their policies to some degree of effectiveness. (JD)
135 Edelweiss Dr. NW / Calgary, Alberta T3A 3P8 / Canada

OUR NOISE #1 $2 ppd.
5 1/2 x 8 1/2 - copied - 45 pgs.
Five well written & entertaining stories by Jeff Gomez. Each story is centered around a specific issue, such as why bother to struggle w/ a D.I.Y record label or why should a band stay on an indie instead of signing to a major. All these greater issues are made into personal & funny tales that one can relate too, instead of them being these large abstract issues that everyone rants on and on about & drives into the ground. (KP)
Supine Grace Productions / 736 St. Andrwes Rd. / Suite #117 / Columbia, SC 29210

OUTLET #1 $1 ppd.
8 1/2 x 11 - copied - 56 pgs.
Has a decent lay out & there's a lot of great & funny homemade comix about the pigs, sex, school & patriotism to make you laugh! There's this one anti - Nazi comic that's really funny & violent, I loved it! There's also a bunch of essays about non - conformity, free thought, the punk scene in general, vegetarianism, and lots of other good stuff. (KP)
760 Wyngate Rd. / Somerdale, NJ 08083

OUTPUNK#2 / **FEMBOT** / $2 ppd.
5 1/2 x 8 1/2 - copied - 66 pgs.
This split zine is absolutely the *best* thing that's come my way in a long time. Covers gays in the scene, the trials of coming out, and personal stories in an honest, humorous, serious and in-your-face way. Buy, borrow or steal this zine if you have to, I don't care how, just get it. (MB)
PO Box 170501 / San Francisco, CA 94117

PMS #3 / send $2.00 plus 2 IRC's
8 1/2 x 11 - copied - 40 pgs.
OK, so I hear that there are skinheads that think that we, MRR, invented the notion of "queer skinheads" just to fuck with them. Well, read this and weep, my fine bootboy friends. Editor Rik started this zine in Boston, and now continues to do it in London, where he's discovered a "scene" all of its own. While I don't agree with everything Rik says, I must say that this zine is always a great read. Included are many stories and thoughts on the gay scene, fake skins, and a ton of alienation as well. Also, a great interview with Kathleen of Bikini Kill. There's no reason to put off getting this any longer. (MW)
13 Aveline St. / London / SE 11 5DJ / England

PATCHWORK #2 / $2.00 ppd.
8 1/2 x 11 - copied - 42 pgs.
Despite the fact that the majority of the material in here is a bit dated, it's still an interesting and worthwhile read. There's an article on the L.A. riots, hardcore, the Persian Gulf, interviews with Jawbox, Undertow, Interlocked, Insted, and Downcast, plus tons of photos and a lot of text. Utilizing every single inch of space, providing you a zine with heart. (MA)
4323 Normal Ave. #5 / Los Angeles, CA 90029

PERSONA #1 / $2 ppd.
8 1/2 x 11 - copied - 30 pgs
More substance here than most things I've seen recently. Skipping standard 'punk zine' shit for the gusto - Articles (animal rights, cigarettes, nuclear power), columns, comics, short stories and the like. It's well laid out, east to read, and one of the best first issues I've seen in a while. (TM)
PO Box 339 / Madison, WI 53701-0339

PHOENIX #1 / Free?
5 1/2 x 8 - copied - 24 pgs
This pretty much spans the radical political spectrum. Stuff against the military, banks, racism, Dow chemical. Personal stories. Fiction. Lots of anti-authoritarian graphics. I liked the emphasis on graphics and I wish the text had taken a fresh approach (we need to move beyond sloganeering). Still, a good effort worth your support.
Rico Myszewske / PO Box 93174 / Milwaukee, WI 53203

PINTO #2 / $1.00 ppd.
8 1/2 x 11 - newsprint - 30 pgs.
From Olympia, WA. Nothing on music but quite a bit of essay and above average writing (semi-fictional, semi-autobiographical it would seem) with an emphasis on work or not working. There's also a description of the somewhat obscure card game "¿Con Quien?". The epigrams on unemployment were a helluvalot better than I thought they would be, just for their sheer weird but unforced nonsequitive nature. Good horoscope reading for me (not that I believe any of that Santa Cruz/Olympia hippy shit). (JD)
PO Box 2244 / Olympia, WA 98507

RAGE #? / $5.00 ppd.
8 1/4 x 11 1/4 - offset (with poster) - 79 pgs. - Norwegian English.
Oh man this is cool. A Norse underground film/video/art thing full of the sort of images that'll just curdle the soymilk laden jowls of the modern whitebread. The sort of art that looks at sex, violence and monstrous taboo extremes while not giving a shit if some puritanical control freak motherfuckers approve or not! (exploration ain't necessarily promotion folx) Some of my favorite exploitation artists are featured in here, Nick Zed, Clive Barker, Troma films as well as some of my not so favorite (though they still get some respect) Lydia Lunch, John Waters, Annie Sprinkle. The Lydia Lunch interview was done in English for some reason and she puts forth some very quotable material as does Nick Zed where he is translated. (JD)
Thomas Eikrem / PO Box 2514 / 7001 Trondheim / Norway

REVELOOOOOSHUN OF NONE #1 / PHOENIX #2 / 3 stamps or 75 cents
Two cool small-budget zines share one bunch of pages. True life stories, short vignettes and thoughts, some good short political info-articles, National Enquirer clippings and cartoons. They'd probably much rather get your own zine in trade than some boring stamps or coins, so what are you waiting for? The zine revolution rolls on! (EW)
PO Box 93174 / Milwaukee WI 53203

ZINES

RINSO #4 / $1.00 or trade
8 1/2 x 11-printed- 24 pgs
Mostly tid-bits of analysis on our fucked-up society, including info on Riot Grrls, plus interview with the band Cigarhead. Some reviews, mostly of zines. (HH)
Grime City Productions / PO Box 3411 / Dayton, OH 45401

RUINS CAFE #3 / $1 ppd
36 pp - copied - 8 1/2 x 5 1/2
Cool zine based around free pen-pal ads, plus stories, reviews, interviews (Brian of Punk Pals zine, Positive Greed, Rhythm Collision). If you like getting mail from punx, you'll definitely want this. (EW)
(PO Box 3162 / Montebello, CA 90640)

SATAN WEARS A BRA #2 / $1 + stamp
5 1/2 x 8 1/2 - copied - 50 pgs.
Great stories about living in New York, puberty, slumber parties and an excellent diatribe on the fashion industry's marketing of women's bodies (it's not racism — *morphism* maybe?). I only wish there was less blank space and more writing.
41 7th Ave. / Brooklyn, NY 11217

SATISFACTION GUARANTEED #1 / $1.50 ppd.
11 x 17 - newsprint - 12 pgs.
A big NYC slant - Yuppicide, Sheer Terror, Hell No, and Supertouch. Ironic to me that they confront homophobia but call Krshna "thought provoking". The interviews are lengthy and well done, with a lot of dialogue. Off to a quick start! (TM)
6 Oak Court / Poughkeepsie NY 12603

SECOND GUESS #6 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 52 pgs.
Totally solid zine - The best you can get if you hate Macs (which he does, shame shame). Good interviews - they flow well, and he's confrontational enough that they aren't your standard ass-kiss promo thing. Well thought out, laid out, etc. etc. This one's got MDC, Factsheet Five, a great Naked Aggression interview, editorials and so on. (TM)
PO Box 9382 / Reno NV 89507

SELF ESTEEM QUEEN #1 / $???
81/2 x 51/2 - copied - 52 pgs
Here's a pleasant zine, a forum for female expression, that doesn't shout in your face and make you run away. Sit back and enjoy the articles about musically active females, comix and clippings. See what today's grrrls are talking about. (NR)
Artemisia / 156 East 7th / Vancouver, B.C. / V5T 1M6 / Canada

SHADOWS AND TALL TREES #4 / $2.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
Always struck me as odd to get zines that cap on MRR in the zine, but enclose a letter telling us how important we are, good job we do, blah blah. Not that I would accuse anyone of asskissing....but.....whatever. Amazing to me how much more is going on in Upstate NY since I lived there - seems like things are booming. This contains pretty standard stuff: scene gossip, pictures of sweaty people with X's on their hands, reviews, letters, interviews with Insted (from 4/91) and Cinderblock, and some good editorial rants. (TM)
63 W. Bridge St / Oswego, NY 13126

SISSY ZINE #2 $1.00 = stamp.
8 1/2 x 11 - copied - 22 pgs.
There's doing something DIY, then there's putting out a pointlessly, sloppy ass piece of drivel. Bits and pieces of kitsch, and not even good kitsch at that, handwritten on notebook paper. Although there is a cool rant on people's intolerance of the homeless. I'm sorry this just doesn't cut it for me. (LD)
2522 Roland Rd / Huntsville, AL 35805

SLEEP #4 / 1 stamp or trade
Formerly titled *Skinny Man*. Thoughts, reviews, and an interview with Stephanie, editor of *Hey Stranger* fanzine. Handwritten with a nice personal feel.
Matt / 115 Crafton St. #2 / Winston-Salem, NC 27101-2607

SLINGSHOT Vol. 1 No 48 / $2 ppd.
11 x 17 - newsprint - 20 pgs.
Long time East Bay political paper. The usual lineup of articles - stuff on squatting, the Police State here in S.F., revolutionary radio, a update on the Gilman St. Project, and some stuff about the recent BART killing.
A.S.U.C. Publications Office / University of California / 700 Eshleman Hall / Berkeley, CA 94720

SLUMBER PARTY #2 / 2 stamps + a nice letter
5 1/2 x 8 1/2 - copied - 18 pgs.
Oh, how I love girl zines. Criticisms, sarcasm, crazy art, advice on how to be a "true" lady and letter reviews (this month the letter V). Dig up two stamps and get it. (MB)
Meirav / 31 Park Hill Terr. / Princeton Jct., NJ 08550

SMELL OF DEAD FISH #21 60¢
8 1/2 x 11 - copied - 26 pgs.
This zine comes out of Pensacola Florida & this issue has lots of bike, drinking &, other funny stories as well as lots of random writings and since Dead Fish just turned 21 there's even local bar reviews. There's also record & show reviews, some poetry & an informative page on how fucked up anti - abortion organizations are. (KP)
1906 Spring St./ Pensacola, FL 32501

SNACK ATTACK #3 / $3.00 ppd.
6 x 8 1/2 - copied - 52 pgs.
Cool French zine. Interviews with cartoonist Julie Doucet, and the band Doom. Reviews of mostly American HC bands and zines. Uncompromisingly feminist and written entirely in French. J'ai besoin d'etudier francais. (MW)
Corinne / 7 Rue de la Chesnaie / 35590 La Chappelle / Thouarault / France

SNOTRAG #1/ .50 ppd and one stamp
5 1/2 x 8 1/2- copied- 16 pgs
Reading this zine was like reading a huge newspaper; instead of every article being in one spot, it was chopped up and continued on parts of other pages. It took a while to catch on. A strange essay on Nanotechnology (?), interview with Slit Lip, and reviews. (SZ)
PO Box 374 / Bennington, VT 05201

SPIDERWORKS #11 / $2 ppd.
Cool Texas punkzine with Unclean Records discography, 1982 Battalion of Saints interview (oh boy!), Rancid, yo-yo section, reviews, scene reporty stuff including a good article on local sleazoid promoters. Another great regional zine! (EW)
PO Box 4333 / Austin TX 78765

SPORK # 6 / $.29 stamp
5 1/2 x 8 - copied - 24 pgs.
Oh my, haven't read any small town zines since I moved to the Big City that would make me miss it, but this one managed to get under my skin in the most pleasant of ways. Stories, stories, stories and some with just enough fiction to make them exciting (one comes to mind of our hero killing a redneck at a party w/ a screwdriver). Graphic violence - ahhh. Exploring the town you live in is one of those much missed delicacies, enjoy it while you can and get this zine - the price doesn't get much better! (SB)
Dave / 4500 Shaw Ave. / Titusville, FL 32780

SPUNK #4 / 29¢ stamp
5 1/2 x 8 1/2 - copied - 20 pgs.
Hey - an above average zine! I was about to die of boredom here at MRR HQ - anyone wanna be a MRR zine reviewer? Seriously now - let's see here. You got yer witty reviews, fun comics, a Blondie fan piece, and a nice blurb on 8 track players.Not bad at all. (MW)
PO Box 1641 / Tucson, AZ 85702

STEADY DIET #4 / $3 ppd.
5 1/2 x 8 - copied - 48 pgs.
Pretty serious interviews going on here - Napalm Death, L7, Master, Impaler and others. Also tons of small type about everything from letters to show reviews to tons of record reviews. As with the past issues, if you're into this brand of stuff, you're going to have your hands full. (TM)
24 Hopyard Lane / Winyates West / Redditch / Hereford and Worcester / B98 0JH / England

STILL ANGRY #12 / $2 ppd
81/2 x 51/2 - copied - 80 pgs
Each read uncovered something new and amusing, but here's the highlights: a zine the editors didn't like is reprinted so small it's almost impossible to read and a rundown of straight edge band members and how they've gone astray. There's also interviews with bands and reviews of all kinds of stuff. (NR)
102 A East 52nd / Austin, TX 78751

STINKZINE #4 / $1.00 ppd
5 1/2 x 8 - copied - 40 pgs.
The cover sez: "Punk Rock Girl-Style rules okay." Indeed it does. Hell, the thing's got energy, which is more than I can say for most. Falling on the quirky side of pro-girlness, it's entertaining and enthusiastic. One quick suggestion for improvement - there's a striking debate about how if you're feminist you can't be sexy, and how that's not right....hit the nail on the head, and it would be cool if we could see that attitude manifest itself in the zeen - let's see some sexy pics!! Gigantic interview w/ Spitboy on their UK tour, and mine comes hand-crayon colored on selected items-cute! (SB)
PO Box 3166 / London, E63TH / England

STY #12 / $1.00 or 4 stamps
6x8 - copied - 36 pgs.
First of all this zine reads from front to back. Ugh. One long story, skating photos, zine and music reviews, and excerpts from Juggling for the Complete Klutz, and some spiel about Howard Stern. Also has simplified definitions of different shitting styles, skating and local scene stuff. (LD)
5021 N. Central Ave / Indianapolis, IN 46205-1057

SUCK MY DICK #1/ $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 42 pgs.

This zine in no way lives up to it's title. Instead of feminist fury it's full of fluffy stories about why the authors like each other and the cutesy things they like to do. There are a few good articles, but the majority of the zine consists of watered down cliches and lovey-dovey stories. (MB)
Brooke Aldrich / 14 Palace Rd. #12 / Boston, MA 02115

10 THINGS #4 / $1.50 or stamps
8x12 - copied - 24 pgs.
Interviews with Bob Conrad from *Riot Boy* Newsletter, Gas Huffer, The Gits, and Alcohol Funny Car. Also includes show, zine and record reviews, as well as a blurb about some fetish club called "Vogue".(LD)
1407 NE 45th St. #17 / Seattle, WA 98105

THE FINAL SECRET OF LIFE #12 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
"It's a one shot zine about the art of plagiarism and cultural theft." Doesn't that beat another zine about coffee! And what, you ask has been plagiarized? Oh, things like a 70's UFO book, school books from the 40's and medical pictures. yum, yum. And it's free in Farmville. (JX)
201 Garden St. / Farmville, VA 23901

THINK PLAY CREATE LIBERATE / $1.00 ppd
8 1/2 x 11 - copied - 12 pgs.
A bit steep for 12 pages, mostly a local thing which is cool, we get to find out what the inner workings of Detroit are like. Scene reportish on shows and bands, personal opinions and essays on govt./media, self-abuse (intruiging subject..let's hear more), fucked up doctors (one guys story-yer bummed), and all with a anarchist feel to it, but that's a small "a". Look for future issues w/ Social Outcast! (SB)
PO Box 267 / Otisville, MI 48463

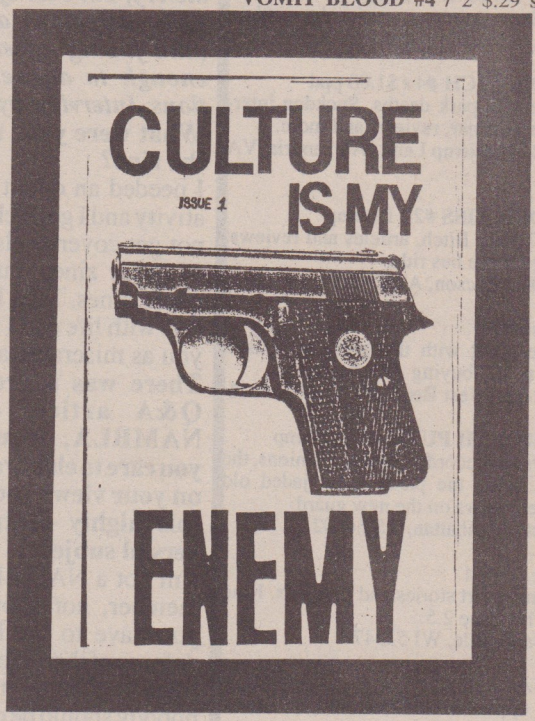
THORAZINE #2 / $3.00
8 1/2 x 11 - printed - 61 pgs.
This zine covers a lot of different musical genres and seems to be very into the pro-Texas thang. Interviews with Adam Sherburne of Consolidated, Crazy Killed Mingus, Sat N Smooth and King Coffey, also an interview / article on Crash Worship. A great article on Hemp, news, reviews and pages and pages of show fliers (why, I don't know). (MB)
PO Box 571562 / Houston, TX 77257

TOTALITARIAN TIMES #2 / $.50 ppd
5 1/2 x 8 - copied - 24 pgs
From Vancouver. Radical anarchist political thing. I liked this one a lot. Stories on Fascism in the world and Canada, an interesting class interpretation of the ongoing conflict with Iraq, US involvement in Somalia, Ageism, and gender problems in the anarchist scene. TT seems to get beyond empty sloganeering and into some real analysis.
MC / #154 / 345 E Broadway / Vancouver, BC / V5T - IW5 / Canada

TRAIL OF TEARS JUNIOR HIGH / $5 ppd.
8 1/2 x 11 - copied - 64 pgs (I think).
What the fuck is this? Weird Pettibon-like drawings of kids in high school. No story. No explanation. Even a few drawings of Iron Maiden. What the fuck? (LH)
Greg Fiering / 111 East 14th St. Suite 377 / New York, NY 10003

TRUST #39 / $4.00 ppd.
8 1/2 x 11 - printed - 88 pgs.
As usual, looks great, tons of stuff, and I can't read anything but the tour schedules (out of date now). The usual array of interviews (TVTV$, Slags, Fudgetunnel, Life but How to Live It, etc), reviews (print, music, etc) and articles (piercing, editorials) - If you can read German, you're in serious luck.
Salzmannstr. 53 / 8900 Augsburg / Germany

VERA KRANT #7 / $2??
5 1/2 x 8 1/2 - offset - 31 pgs.- Dutch
Yet another issue of this zine has found its way into my hands. Movie and show reviews, articles on Poison Idea and The Walkabouts, and some other stuff I can't make out, all in oh-so-nifty color graphics. (MB)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland



VISION ON... #5 / $5 ppd
81/2 x 51/2 - copied - 36 pgs
This issue's focus is on British HC band Instigators. Each zine comes with a cassette with six new songs (see music reviews). Almost anything you wanted to know about Instigators is in here, including line-up changes, tour dates, lists of recordings, etc. A fanzine for die-hard fans. (NR)
Steve / 27 Springbank Croft / Holmfirth, W. Yorks / HD7 1LW / England

WHITE BREAD #10 / $1.00 ppd.
8 1/2 x 11 - copied - 50 pgs.
This is fantastic! Seam, Velocity Girl, Sleepyhead and Versus? Totally great zine covering some of my favorite bands. All the standard zine stuff along with lots of stories and a cool picture of Gave Kaplan. A must. (LH)
Brandon Stosuy / RPO 4601 / New Brunswick, NJ 08903-5063

VOMIT BLOOD #4 / 2 $.29 stamps, trade, or a punkrock letter
8 1/2 x 11 - copied - 20 pgs.
Whew . . . A WAKE UP CALL TO THOSE WHO ARE ASLEEP!! Extremely sincere and and in yo face. I didn't know that EMI has a copyright on all CD's made, so even if you're a label that's putting out small peanuts local bands on CD's, then EMI gets a profit. Scary. Mostly the emphasis in this zine is the unrelenting desire for anti-facsism/anti-oppression, in a bunch on creative ways - rad articles by NYAYF on women, and on what kind of shit you can stir up while you're still a teenager...some of this you may have heard before, but the rest packs quite a wallop! (SB)
PO Box 65072 / St. Paul, MN 55165-0072

YAHTZEEN #3
8 1/2 x 11 - copied - 20 pgs.
Nice looking zine with loads of opinions, articles, a useless Lookout discography, interviews with Tar, and Godheadsilo, and loads of reviews to boot. Nicely done. (LD)
PO Box 2275 / Fargo, ND 58108-2275

MORE LISTINGS

ACTION GIRL #2 and #3 / S.A.S.E.
Newsletter focused on networking organized women everywhere. This has grown since I saw it last. Two pages o f zine reviews and a list of resources.
Sarah / 543 Van Duzer St. / Staten Island, NY 10304

THE AMERICAN WOP #1 / 2 stamps
Clones At Play and Oxymorons interviews, thoughts, humor, reviews and Lance Hahn on the back cover.
Tommy Wop / 3932 N. Arnout Rd / Metairie, LA 70002

BLUE RYDER #29 / $1.50 ppd.
Reprints from various underground publications condensed into one handy carry all package.
Box 587 / Olean, NY 14760

BUTCHER SHOP #1 / $1.00 or 4 stamps
Stuff on Somalia, the Gulf War, sexism in the Bible, and U.F.O. video reviews.
2117 Lyndale Ave. / So. Mpls, MN 55405

COFFEE AND HASHBROWNS #1 / $1.00 ppd
Cool first issue with a sense of humor. Tips on how to be 'alternative', school sucks, infomercial reviews, Lag Wagon interview and tons more. Off to a great star
Justin A / 12206 Plumbrook / Houston, TX 77099

CRACKS IN THE MARTAR / MY BLOODY UTERUS split issue / 2 stamps
Cracks in The Mortar consists of opinions on straight-edge, addictions, and more. *My Bloody Uterus* has poetry, thoughts and clippings.
Than Taintor / Antioch Student Mail / Yellow Springs, OH 75387

DIRTBOY #2 / $1.00 ppd
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PO Box 1112 / Torrance, CA 90505

ENTROPY #2 / $2.00 ppd
Thoughts on Amerikkka, war, Somalia, pornography, clippings and a free record.
2 Main St / Florence, MA 01060

EXISTE! #1 / 2 stamps
Opinions, racism and reviews.
6323 Cherrywood / Portage, MI 49002

THE EXISTENTIAL VEGAN FLYER #5 / $1.00 ppd
NHL update, article on AIDS, opinions and reviews.
PO Box 2444 / Goleta, CA 93118

EYE OF THE KUDZUE #5 / $1.00 ppd
Thoughts, diary excerpts, New Zealand scene report, Fiddlehead interview, and ten ways to fuck a Thrasher boy.
502 Stovall St / Atlanta, GA 30316

THE FINAL SECRET OF LIFE #2 / $1.00 ppd
Clippings and reprints from other sources.
Rev. Birdscheidt / 201 Garden St / Farmville, VA 23901

GRISWALD'S ALMANAC #1 / $1.00 ppd
Sick humor, smart ass and crude. High points are the "Stalker Of the Month", the lists and a guide to Hermosa Beach.
Mase / 609 -8th St / Hermosa Beach, CA 90254

HOBO TYPE #1 / S.A.S.E.
Moronic homophobic and racist bullshit.
510 Catherine St. / Phila, PA 19147

JABIRU TRIBE #7 / 1 stamp

Opinions, classifieds, comics and tons of reviews.
PO Box 3648 / Corpus Christi, TX 78463-3648

JUST ANOTHER STUPID ZINE #2 / .50 cents
Last Laugh interview, poetry, doodles.
Cymkalerotte / 245 Bolling Rd NE / Atlanta, GA 30305

KABLOOIE #1 / .50 cents or trade
Short stories, reviews, opinions, comics. Interesting.
542 Winding Way / Merion Station. PA 19066

KNUCKLE SANDWICH #4 / $1.00 ppd
Article on amusement park deaths, Suckdog interview, New Music Seminar, reviews and more.
Matt Shawkey / 2106 Stirrup Lane / Alexandria, VA 22308

MOLASSES SOUL KISS #2 / 1 stamp
Interviews with 7 Year Bitch, articles and reviews. Plenty of reading for the bus ride.
218 S. 4th Ave. #4 / Tucson, AZ 85701

NOONE #1 / 1 stamp
Short and to the point with thoughts on sexism, capitalism, racism, and buying American.
835 Eastern Ave #3 / West Bend, WI 53095 - 4816

OPEN YOUR MOUTH PUNK #2 / 1 stamp
Reviews of shows and records, comics, opinions, the most interesting being the piece about jaded old punks forcing their views on the new guard.
1731 Cedar Crest / Manhattan, KS 66502

PSHAW #3 / $1.00 ppd
Word associations, short stories and thoughts. Kind of fun. Comes with issue 2.5.
PO Box 2382 / Janesville, WI 53547

REAL LIFE #1A / 2 stamps
A travel diary, opinions, reviews, and too much poetry.
PO Box 30582 / Tucson, AZ 85751

SCAREBOB #2 .25 cents
Interview with No-FX, comics, reviews and editorials.
PO Box 425 / Newark, DE 19715

SMASH APATHY #11 / $1.00 ppd
Say, is this the same *Smash Apathy* from years ago?
Politics, clippings, and thoughts.
2039 Christian St. / Philadelphia, PA 19146

SPITBALL #1 / $2.00 ppd.
Thoughts, clippings, and some comics.
316 Arch SE / Kill Devil Hills, NC 27948

ST. LOUIS LOVE SLAVE #3 / 2 stamps
Downtown St. Louis, clippings and a guide to becoming a bully.
Ben / 75 Webster Woods / St. Louis, MO 63119

STUMBLE #1 / 2 stamps
AIDS statistics, garlic, movie and music reviews. Fugazi postcard, stories and other things.
59 Brentwood Ln / Fairport, NY 14450

THREATEN ME WITH A MATCH #1 / 1 stamp
Kind of like *Cometbus* I guess. Handwritten, some type, personal experiences, thoughts and things of that nature.
653 Galtier #104 / St. Paul, MN 55703

ULTRACORE #2 / $1.00 ppd
Rabbits, poetry, Dipole Moment interview, clippings, a Bible trac and more
4910 Washington / Downers Grove, IL 60515

WOUND UP #1 / 1 stamp
Things about smoking pot, drinking beer and all that rot.
836 E. Harvard / Fresno, CA 93704

ZINE OF THE MONTH

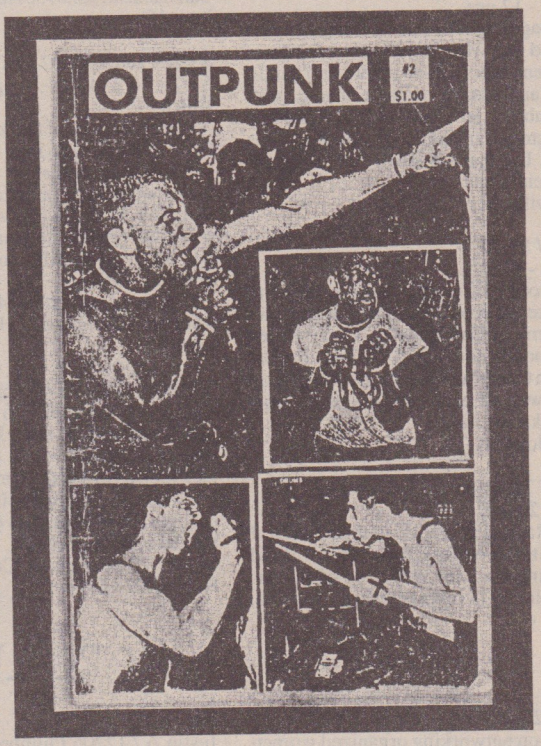
By far, one of the best zines I've read in a long time Outpunk tackles the queer issue in an honest, straightforward and informed way. It made me laugh, it made me cry, but best of all it made me think. After attempting an in-person interview (and failing miserably) Matt was kind enough to answer some written questions. Interview by Michelle Belacic.

What were your motivations for doing the zine?

I needed an outlet for my anger and creativity and I got sick of seeing things I liked not get covered elsewhere. There are lots of queer zines, but damn few real punk queer zines. Plus I'm usually bored shitless with life and I need to make the rest of you as miserable as I am.

There was a great Q&A article on NAMBLA, would you care to elaborate on your views about this highly controversial subject?

I'm not a NAMBLA member, nor should you have to be. My defense of them stems from my belief that nobody should be discriminated against for having safe, consensual sex. This includes more than NAMBLA obviously. Also, I'm sick of seeing attacks on them that are really thinly veiled homophobic and ageist bullshit. I just wanted to challenge popular notions of what age and sex are.



What advice would you give to someone coming out?

Order the MRR queer issue. I'm getting sick of re-hashing it. Get the Queer Zine Explosion newsletter. Buy my zine.

Being gay and a minor seems to have been very hard on you. What types of discrimination did you face?

Yeah, so what of it? Life's tough for everyone. The worst problem I have is low self-esteem due to internalized feelings of inferiority. I'm just trying to focus my anger at the causes rather than myself.

What are some of the obstacles you've faced being a member of two subcultures - punk and gay?

Alienation, either real or perceived. It's not really my main concern, just a hassle.

How do you think you might have benefited from having a mentor when you began dealing with your sexuality?

Some help would have been better than no help. I feel as if society robbed me of my life until I turned 18.

Ideally, what do you hope to accomplish by doing this zine? What types of people would be most affected?

I want to make homophobia an issue. By writing about things that make me angry I feel as if I'm somehow fighting back, and it makes me feel better. I would also like to connect with people who feel as pissed off as I do. I would love people to get inspired to achieve more in life. And while my zine isn't made to respect straights in the least, I think that the cool ones get a good opportunity to learn from it.

O.K. Matt, describe the hottest sexual experience you've ever had.

None worth mentioning. I would like to think that the best ones are yet to come, although they better happen soon, because I'm going crazy. I'm a regular sex machine.

Do you have any interest in the S&M scene? Do you believe that there's politics involved in heterosexual S&M? (i.e. men tying up women and vice versa)

I have a certain fascination with S&M, although I've never participated. That may change however. More on that later. As far as politics go - sex is sex. There's politics between men and women, but that's your problem. Deal with it.

What is it about older men that attracts you so?

They're hot, they're stable, they're experienced and they know what they want. What more could you fucking ask for?

The most recent issue of Outpunk is a split project with Fembot magazine. To get it send two dollars to P.O. Box 170501, San Francisco, CA 94117.

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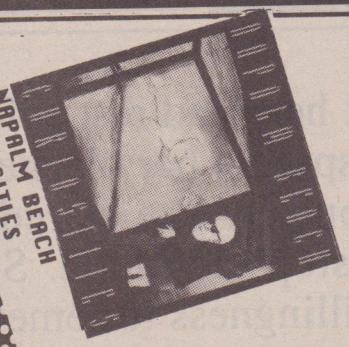

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LINCOLN 7" ep and FLAGMAN *Restraint* 7" ep
LINCOLN is on tour this summer.

Seven-inch eps are $3.50 ppd/$5.00 earth
Twelve-inch eps are $6.50 ppd/$10.00 earth
Twelve-inch lps are $8.00 ppd/$12.00 earth
Compact discs are $12.00 ppd/$15.00 earth
T-shirts are $10.00 ppd/$12.00 earth

all earth prices are air mail
t-shirts are available for
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watermark

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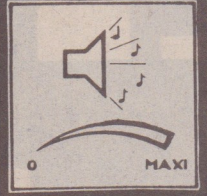

tour dates. july:

1 fort worth, tx @ mad hatters; 3 boulder, co; 4 colorado springs, co @ a party
5 tucson, az @ d.p.c. with jawbreaker; 6 flagstaff, az; 7 san diego, ca; 8 los angeles, ca; 9 santa barbara, ca; 10 berkeley, ca @ gilman with crackerbash;
11 sacramento, ca with sinker; 12 santa rosa, ca; 13 eureka, ca @ the elite manilla community center; 14 portland, or @ x-ray cafe; 15 olympia, wa;
16 spokane, wa; 17 missoula, mt; 21 rapid city, sd with rorschach

dates july 1 thru 9, 11, & 21 will be with current from dearborn, mi.
more dates in next issue. call burt or steve @ 501.663.6843 if you can help.

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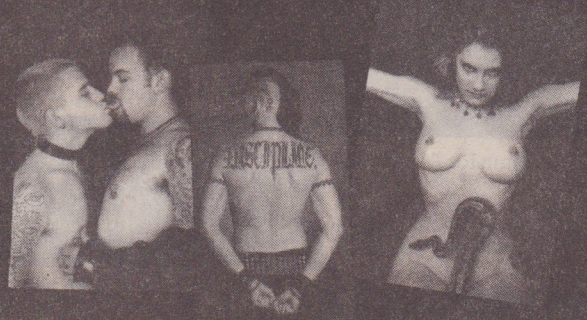

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FOR SALE/TRADE: Anthrax, Attak, Business, Blitz, Conflict, Crass, Discharge, Disorder, Exploited, Flux, I.O.F., MOB, P.T.T.B., Ripcord, Subhumans, etc, etc. Andrew Burton, 2 Barrow Close, Churchill, Bristol, Avon BS19 5ND, England

ATTENTION ALL DULLARDS, Dropouts, Deadbeats, Douchebags, Derelicts, Dumb-asses, Dimwits & Dunderknauts ... Pogo On Your Fucking Face Distribution was designed with you in mind ... ruin your day or your life immediately ... for catalogue send $1/or 3 stamps U.S. or 2 IRC's world to Freddy The Bastard, Post Office Box 14932, Gainesville, FL 32604. Thanx for mounds of continued support

GOING ON A ROAD TRIP. Can you help us out? Two bored punk girls headed out west and states surrounding Illinois during late June/July. Help, shows, hang outs, would be appreciated, especially places to stay! Please? We'll love you! Molly and Cliff, 8 S. 051 Creek Dr., Naperville, IL 60540

FOR SALE: Pavement - Slay Tracks 7" $40.00, Nirvana/Fluid - Sub Pop green marbled 7" $25.00, Helios Creed Sub Pop 7" $12.00, Flaming Lips - Sub Pop 7" $12.00, Helios Creed - "The Warming" 7" purple $8.00, Really Red - "Rest in Pain" LP $12.00, Didjits -"Headless" 7" clear $6.00, Chemical People - Fan Club red 7", "Black Throat Green 7", Good, Bad ... orig. 7" $3.50 each, Endangered Species - Boxed Set $20.00, Damned - first 2 LP's, gatefold, colored, mail-order only ed. - rare - $12.00. Write or call to reserve: Requerdos A Todos, P.O. Box 162113, Sal CA 95816, (916) 448-3912.

THORA-ZINE - UNDERGROUND MEDIA MONITOR needs contributors. We like punk rock. We like rap. We like noise. We need people to do interviews, reviews, take photographs ... especially interviewers. We have national distribution from Brooklyn to Tijuana and from Galveston to Compton. Contact us at Box 571562, Houston, Texas 77257-1562 or (713) 953-7483

HATE LIKA MUTHER FUCKA. Thora-Zine Issue 2 out now. Includes Crash Worship, Consolidated, Sat N Smooth, Crazy Killed Mingus, Legalization of hemp & Trance Syndicate Records. Over 65 pages of hot piss in a bucket. Send $3 to Thora-Zine - Under-ground Media Monitor, Box 571562, Houston, Texas 77257-1562. Issue 1 still available (also $3). Camo your cash or the mailman will stash.

TURNING POINT - Live on WNYU, 2/7/91; Turning point demo; Gorilla Biscuits - 1987 demo; Gorilla Biscuits - studio session wiht Walter on vocals; and Burn - Live at CBGB's. Each $4.00 ppd. on quality cassettes. Cash or money order only to: Matt, 70 Laver Circle, Little Rock, AR 72209

YOUTH OF TODAY - "No More" video & live show on 7/9/88 in Connecticut and Shelter with Bloodline on 7/3/92 in Little Rock. Both great quality. $10.00 each ppd to: Matt, 70 Laver Circle, Little Rock, AR 72209 Cash or money order only.

CATCH SOME RECORDS!!! Have: Septic Death "Daymare" 7" clear or green, SOA "No Policy" 7", Unity 7" testpress, Lipcream 1st 12" Heresy "Thanks" 7" blue, Kuro "Who the ..." 8", tons more. Want: DDT "Broken Toy" 12" + 7", Descendents any boot 7" eas, Major Conflict 7", Bloodfarmers 7", Killed by Death #5. Send your lists and make an offer, write to: Franck Herges, Pfaffenkopfstr. 87, W-6600 Saarbrucken, Germany.

PUNK ROCK MEGA-SALE!!! Selling all punk-related stuff at low, low prices. Vinyl, video, zines, tapes, and more! Everything is priced to sell. Write or leave message for list! Eric Elsewhere, 4238 Whitsett #101, Studio City, CA 91604 (818) 509-9012

CREATIVE MELANCHOLY musician of brutal industrial funk, seeks subnormals in Seattle area for interaction. I'm gay w/black hair, brown skin and brown eyes with average looks and build; interested in just about anything, especially culture art and philosophy. New to area, would love to hear from anyone. "C.S.", 1300 S. Puget Dr. Box 130, Renton, WA 98055

DIARRHEA? Intestinal Cramps? Infrequent vomiting? Sorry, can't help with those, but I can cure boredom and maybe you can cure mine. Write me! Matt Ball, PO Box 6004, Wausau, WI 54402. Free gift to first hundred responders.

X LOW RIDER X Interviews with Porcell (Shelter), Ressurection, and Mouthpiece. Please send $2.50 ppd to: Russ Alexander, 394 Pickering Rd., Phoenix, PA 19460. Make checks payable to Russ Alexander.

WRITE ME, I'm into Jawbreaker, Samiam, Green Day, Judge, Shelter, J-Church, Fifteen, Straight Edge, Veganism, building a stronger willpower, very open minded and I'll talk about anything. I'm also hoping to travel alot this summer. Soto Rebelos, 2112 Rucker Ave #8, Everett, WA 98201.

HELP ME I live in America!!! I'm looking for anyone to correspond with or at least someone who will write me! What I'm looking for is anyone with imagination, sense of humor, poetic spirit, and sex crazed! Write me anything I'll read it and like it! I swear @#$%! Gene W. 6139 Orchard Ln., Groveport, Ohio 43125.

OUT OF FOCUS Video fanzine #3 with Jawbreaker, Screeching Weasel, Jack Acid, Artless, the Dread, Capitalist Casualties. $7.00 US cash only, $10.00 foreign. 1326 Frederick Lane, Naperville, IL 60565.

OUT OF FOCUS #2 and #1 still available. Each one is $7.00 cash only. $10.00 foreign. #1 has Green Day, Spitboy & more and #2 has Monsula and many more. 1326 Frederick Lane, Naperville, IL 60565.

X PRESSURE POINT RECORDS X has these records for sale: Foundation 7", Structure 7", Gasolene 7", Current 7", Ocean of Mercy 7", 2nd Strife 7", Ricochet 7", plus many more! All records $3.50 for the first, $3.00 each additional (US). Make MO's to Shane Lamers. PPR, 880 Martin Ave. #5, Fond Du Lac, WI 54935. (414) 823-45547.

GG ALLIN INTERVIEW, exclusive photos! Prank calls, computer virus writers, porn stars, zine/audio/video/book/CDs/concerts/catalog/movie reviews, comix. Gray Areas #3/132 pages/color cover. $5.00 US/$9.00 foreign. Gray Areas, Inc., PO Box 808 Broomall, PA 19008-0808.

HI-WELCOME TO THE "Scum Pit." I'm looking for people to tape me 'out of print' punk records (pop punk-hardcore). Will pay $7 US for 90 min. tape. (Good Quality). Michael Baker, 196 Archer St., Rockhampton 4700, Queensland, Australia.

ANARCHY MAN: A bored, lethargic generation exclaims, "Whatever." Send two stamps for an excellent black-on-yellow vinyl decal. Anarchy Man, POB 272954, Concord, CA 94527.

BOOTLEGS! We have 'em, we want 'em. Send a stamp for our catalog, which guarantees to be the best prices in town. Send us a sample of your product and include your phone number. Moonshine Rec., PO Box 2183, Hawaiian Gardens, CA 90716-2183.

DRY TASTE IN YOUR MOUTH? How about Driver's Side Airbag #3? Short stories, poems, essays and artwork for $2.50. Or maybe Dead, Naked And Screaming-30 pages of lobe-crunching poem fun from Mike himself! Or maybe just a glass of meat will do...Material always needed for future issues and chapbooks. Undulating Bedsheets Productions c/o Mike, PO Box 25760, Los Angeles, CA 90025.

MASS MEDIA RECORDS: MMR5 Seth!: acustik rage 7" EP $3 ppd. MMR4 Not Just Lip Service (6 band 7" EP) $3 ppd. MMR2 Dan: Can you dig it? 7" EP $3 ppd. New catalog out now. Send a SASE to: Mass Media Records, PO Box 2692, Costa Mesa, CA 92626, USA.

SAMIAM AND DRIVE LIKE JEHU aren't on my label. Underside and Dirt Don't Hurt are, so buy the 7"s for $3.00 ppd from Moonshine Records, POB 3727, Wash, DC 20007 pay T. Goad.

AUTONOMY-A political peace punk band wanting to tour west coast this summer. We play only low cost/all ages shows and benefit gigs. If anyone could help please write or call Shant (714) 778-1970, PO Box 2692, Costa Mesa, CA 92626.

RARE PUNK 45's for trade from Misfits/Freeze/Kraut/John Berenzy Group & more. Need old punk 45's only for trade. SASE appreciated. Chris 528 E. 5th St., Apt A, NY, NY 10009 USA.

OPEN FUCKIN' SEASON #3-out now with Zero Tolerance, Ringworm, and Anacrusis. 30 pages of regressive, hateful slop. Also #3.4-the issue of Discouragement, all plagerized, all broken up bands. SSD, Iron Cross, nycMayhem, NOTA, and Agnostic Front. Both are $1 apiece ppd. to: Open Season, PO Box 24713, Rochester, NY 14624. Infest can suck "it."

CULT OF THE DEAD COW drops the coolest t-shirts in the world, ever. No shit. All original full-color designs to freak your brain and make you go "Zow!" Send us $1 for catalog: cDc communications, PO Box 53011, Lubbock, TX 79453.

LONELY AND WANT people to hand with and correspond with. I', sXe, vegan into Endpoint and Go! etc. and I skate. Lookng for pics of Endpoint etc. for my zine Lonely. Write Anthony, 28 Country Club Ln., Merrimack, NH 03054.

BANDS WANTED for comp tentatively titled "You Need Another Comp Like You Need a Hole In Your Head." Please send some form of demo and return postage if you want it back. Send 'em quick too, thanks! Rocco Publishing, 2427 South 58th Court, Cicero, IL 60650.

DARK EMPIRE records presents: Confront "payday" available on 7" and also on CD format; also Integrity "in contrast" on 7" format and Integrity "den of iniquity" on CD (10 songs) for more information call our 24 hour hot- line (216) 590-7766.

RAVES ARE STUPID shirts. Small design, small price. I went to a "punk" show and half the people were wearing size 75 pants. Stupid youth culture- kill it. $6 ppd to Peter Hart, Box 5271, Mission Hills, Ca 91395-0271.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

NOW ON SALE: Pungent Stench 7" EP called "Shisyu" official Jap press EP cash of $7 ppd. Send to Infernal Distribution c/o Masahiro Infernal Gotou, S2-W26-1-6-208, Chuo-Ku, Sapporo, 064 Japan. Distributor, trader, welcome. Never R.I.P. off.

SELLING MY RECORD, tape and T-shirt collection all kinds of music from the 1960's, 70's, and 80's. From funk to punk. Send me your want lists to :Bob Farringtion, 7 Florence Dr., Clark, NJ 07066

CHIBA DOWA'S new 7" single on red vinyl. Dumpster Rock at its finest!! Send $3.50 ppd. to Roughshod Records c/o A. Jarvis, P.O. Box 53, Bloomington, IN 47402.

RECORD SALE! Germs "Forming," Weirdos "Neutron Bomb," Art. Faith "What We Want," 1st Naked Raygun, Gang Green "Skate/Alcohol," Helmet, Superchunk, Flibber, Big Black, Son. Youth (autographed), Tel. Personalit. Dest. All Monster, & more punk, underground, Sub-Pop, AmRep, etc. Over 10,000 titles plus tons of test presses. Bean's Records, P.O.B. 2877, Athens, GA 30612-0877, (706) 543-3793.

WANTED: GG ALLIN San Francisco radio interview 9/91, Los Angeles radio interview 10/92, Z-Rock radio interview 10/92. Will buy or trade. For complete GG Allin catalog, send SASE to: Shrinkwrap Propaganda, PO Box 11831, Pittsburgh, PA 15228-0831.

SALE/ TRADE: PARTISANS, Icons of Filth, Varukers, Oppressed, Disorder, Antisystem, Cock Sparrer, XRay Spex, etc. Anarcho-Oi...we got the lot. No Future, Crass, Syndicate, Riot City, etc. Also send your want list plus I will trade for Str8 XXX. For huge new list please send IRC $1 to "Yokel Records", 53 Louise Rd, Dorchester, Dorset DTI 2LU, UK.

SUPERCHARGE YOUR MIND! Legal (if you're legal), powerful, portable, available now. Details by mail. Pledge your allegiance to the Altered States of America, Box 38114-223, Houston, TX 77238. Experience the Revolution!

SPK NEEDED FOR BOOK: interviews, statements, discographies, names and ad-dresses of current/former members, original SPK literature (any language), etc. All contributors responded to, credited if used. Will buy/trade. Trevor Blake, Box 2321, Portland, OR 97208-2321, (503) 233-0431

MYOPIC DWARF FANZINE #4- The latest firmly throbbing issue features Captain Sensible, NoMeansNo, Herb Garden, Thrilled Skinny, Cowboy Killersand the Abs- 40 x 74 pages for only $2-50 postpaid from: Darren Watkins, 93 Hawkfield Road, Whitchurch Park, Bristol, B513 OBH, UK.

WANTED: GRIND, SPEEDCORE, death, black metal. Vinyl preferable. LP, 12" or 7". Anything metal, from early Venom to Napalm Death. Early Earache wanted (Mosh 1-10). Will trade. I've got early hardcore stuff & Subpop. Top dollar paid. Send me your list. No list too small. I'm not a dealer, I'm a collector. Robert Cleveland, 1705 Gateway, Middleton, WI 53562.

FREE LOBOTOMIES! People always tell me that I'm anti-social, well to me society is just a sick joke to suppress individuality. I have insomnia, I'd like to hear from anyone out there. I'm into 70's and 80's punk, The Damned, Edward Gorby, Film Threat, Life After Midnight, or anything subversive. Joe / 23 Audrey St. / Providence, RI 02909

HI FOLKS, we are Jens and Bill from the Ex-GDR or the eastern-part of Germany. Since 1992 we have a concert hall here in Chemnitz called "Talschock." Approximately 15 people work in this "Alternative Youth Center," concerts-mostly American hardcore - are astonishingly well attended. Therefore, we want to open a video, records and clothes sale. The demand is big, also in Hip-Hop and Metal music. Our greatest problem is the European supply. Is there any possibility to send us a wholesale catalog or some other information about buying nice records, 7"s and CD's? (Sorry, I speak English only a little bit. . .) Thanks for help! Jens Mrowetz, Munchnerstr. 11, O-9072 Chemnitz, Germany.

22 YR OLD MALE SEEKING CORRESPONDENCE. Metal head/punk, in depth open minded. Not a shallow minded air head. Favorite groups are: Skate Nigs, Blondie, Alice In Chains, Nirvana, Slayer, Metallica. My address is: John Lofton #71210, Arizona State Prison, Florence, P.O. Box 8200, Florence, Arizona 85232.

FOR SALE: Unity 7" (blue vinyl), Minor Threat "In My Eyes" 2nd, "Minor Threat" 7" 3rd, Misfits "3 Hits", lots of Psychic TV, 7 Seconds "Committed. . ." (first press), Crass "Sheep Farming" and "Rival Tribal" flexis, Septic Death "Kichigai" and "Burial" singles, Misfits "Legacy..." (white/red vinyl) best offers. For complete list send SASE: P.O. Box 12413, Las Vegas, NV 89112.

REBEL REBEL - The band of the future! If you like punky-pop, anthems or cyberpunk then you'll dig us. Send SASE for cat. of goodies to: 7510 Sunset Blvd., #174, Hollywood, CA 90046 or call (909)875-9521.

HOWDY, from David Koresh's Rancho Apocalypse! Be the first to proclaim your faith to the Messiah. Brilliant Koresh tribute T-shirt now available for $11 ppd. from S/M Graphics, P.O.B. 10701, Brandenton, FL 34282-0701. Send 2 29¢ stamps for new 93 catalog.

LOOKING FOR PHOTOS/ARTWORK covering occultism/magik, Anton LeVey, Crowley, Robert deGrimston (Process), Terrorist groups (especially emblems/logos), and any sick/morbid designs to use on T-shirts. Write! Steve S/M Graphics, P.O.B. 10701, Brandenton, FL 34282-0701.

WHAT WAS THE MOST EXOTIC, freaky, bizarre, psychotic, delightful or scary party you've ever been to? "A Day In The Life Of..." zine seeks your half page - 2 pgs. max contribution. P.O. Box 94221, Seattle, WA 98124.

REFUSE compromising life. No Time. Quit job, one-sided friendships, lethargy. Taking bus in frantic attempt at finding something. Frustrated bassist, sculptor, mostly into HC. If I could hang out a day. . . I leave when told. You owe nothing. Thanks. 20, tattooed, shower shy. Think of your moms. If you're dead, don't waste our time, I'm alive. Claire, (713)376-1707 wk., 2315 Commerce St., A Warehouse, Hou., TX 7702. Will work for friends.

HI BRITISH GIRL travelling the US in September. I need friends contacts, places to stay etc... I'm into Green Day, Bad Religion, Parasites. Also looking for someone to travel with. Write to Claire, 9 Havelock St. Sheffield, S10 2FP, England.

LOOKING FOR PRESENT, OR FORMER CANVASSERS from Greenpeace, Cleanwater Action, Citizen Action, ACORN and any of the others. Would love to hear your stories. Cheater Teeter / 2455 Birch St. Easton, PA 18042

STRAIGHT EDGE! I am desperately looking for the X Swatch. I'll pay cash or trade records for it. Write to: Steve Wade, 4683-F E. Broad St., Whitehall, OH 43213

BORED, ALIENATED YOUNG subvert/slacker seeks friends. Some of my interests include Anarchism/situationism, thinking, doing, and existing. Musical taste varies from Paris to Danbert Nobacon to Destroy! Not at all interested in intellectual domination or festering in dogma shit. I am interested in friendship, communication, and inspiration. Morlock Clorophyll, P.O. Box 119, 1895 Commercial Dr., V5N-4A6, Vancouver, BC, Canada.

TOTALITARIAN TIMES #2 OUT NOW. Articles on suppression of dissent in Canada, U.$ imperialism in Somalia, class war in Iraq, Ageism, and disempowerment, and much more. 50¢ or equivalent. Write c/o Morlock Clorophyll, P.O. Box 119, 1895 Commercial Dr., V5N-4A6, Vancouver, BC, Canada. Boredom is counter revolutionary!

OH, I ALMOST FORGOT...Fuck Bruce Mabbott!!!

FOLLOW YOUR OWN PATH and leave a trail. 26 year old male into music of all sorts (The Gits, Negative Approach, Einsturzende Neubauten, Public Enemy), sick art (R.K. Sloane, Joe Coleman), tattoos, and thought provoking conversation. If you're into blazing new trails then write. Terry, 253 S. Pima #11, West Covina, CA 91790.

WHO'S GOT THE NERVES to write me for information about nice concert places etc... in the southern states (coast area and Mississippi), or only for correspondence. I'm (23) into HC/ Punk/ Thrash, and Schalke 04. Marc Schmidt, Erftstr.3, 5216 Niederkassel-Mondorf, Germany

MID WEST- MIDWEST- MID WEST we wanna play the midwest. Is that alright with you Jerky? If you can hook us up with shows, bands, pot, and just a good ol' timearoonie. We need these people from the Ohio, Michigan, and PA. area. Oh, the New York and Toronto area are possabilities that enlighten our souls. So wright, or call us for a show. We are cheep! Matt, or Brian / 619 Elmwood Ave. Apt.2 / Buffalo, NY 14222 / 716-881-9373! "Clean out your ears, Jackass!"

LOOKING FOR JOSHUA Robert Gray, a.k.a. "Alex". Possibly in Flordia, or in New York. I miss you! Please get in touch with me! Angie, POB 554 / Daleville, VA 24083-0554

BLASPHEMIC SUNDAYS! Preppy punkers needs letters from a Ruby Tuesday. I like mud baths, unexplored areas, opinions, running naked through a rainstorm, and Daffy Duck. Are you a female blessed with a crazy but sincere mind? Write to me, Oh Goddess! Leviticus: 1450 5th Ave. apt.#103 / St. Cloud, MN 56301

HI BRITISH GIRL, into pop punk and melodic hardcore, will be working in Santa Cruz from mid June until September. I need help finding cheap accomodation. I'm also looking for friends, people to hang out with, go to shows with etc... Write to Claire, 9 Havelock St., Sheffield, S10 2FP, England

GO!!! I'm interested in any old SXE, t-shirts, posters, flyers, zines, a few records, and the infamous X-Watch. Send lists and asking prices to: Josh Berke, 20 Simmons Dr., Milford, MA 01757-1214, or call between 4:30 pm to 10:00 pm EST (508)478-0316.

CLASSIFIEDS

17 YEAR OLD FEMALE seeking pen pals who will elevate my mind. Techo+hardcore+ska = groovy beats. Into good literature, mainly poetry, that has meaning and a purpose. Catch you on the next cloud! Suni Rae, 3924 N. Central, Kansas City, Missouri 64116.

PUNKS IN NEW YORK! Singer going to Columbia in September and seeking band members for punk/HC band. Also seeking correspondence from any non-fascist punks to hang out with. Currently singer of punk band BLAH. . . look for me at obscure shows in New York with Blanks 77. Ed, 4 Moonshadow Ct., Kennelon, NJ 07405,. (201)492-3709. Contact me before September.

TRAFFIC ACCIDENT SEX . . . I'm stuck in a frat-fuck, homey situation. Give me some "relief." Contacts in U.S.A. would be gnarley. Girls preferred. Drive Like Jehu, Bitch Magnet, Steelpole, Unsane, Slint, Grifters, Amrep - they sat my bone. Can you? Write: Lube Boy, 5 Winchester Ave., Pinehaven, Upper Hutt, New Zealand. Hey, it's a dirty town but someone's gotta live there.

BAD COMPILATION TAPES 11TH BIRTHDAY. Wheee. 81-86 hardcore (no grunge, metal or punk pop). Free catalog. Also 600 punk records set sale, ask for list. Sergio Rodrigo (Canada) misplaced address, someone gimme it? Chris BCT, P.O. Box 16205, San Diego, CA 92176.

SEXUAL DEVIATE? Female! Write me! Send photos, drawings, whatever! I want mail! Thomas Weir, P.O. Box 6186, Gulfport, MS 39506-6186.

FINALLY HERE "Attack From Both Sides" 7" Comp. featuring new unreleased songs from No Fraud, Psycho Tribe, Rhythm Collision and Face To Face. Giant fold out sleeve and white wax, killer sound. $3.50 ppd. US, $5.00 the rest of the planet. From Still Pole Records, PO Box 20721, St. Pete. FL 33742. SASE for 3 page list of other neat stuff we handle.

PINK LINCOLN'S "Sumo Fumes" brand spanking new 7" featuring a cover of "Oh Bondage! Up Yours," and "I Got You" plus 1 original. Cool stuff from these punk rock veterans. $3.00 ppd. US $5.00 world from Still Pole Records, PO Box 20721, St. Pete. FL 33742. Or get this and the "Attacked" comp. for $6.00 US/$10.00 world.

READ THIS... I am in search of any demo, record or video of Bird on Prey, Vice Squad and Kilroy. Any rare Diamanda Galas is cool too. + Im Iso Evel Knievel toys & Kiss dolls. I am willing to trade or buy. Send response/demands to: Malevolent Mercenary, PO Box 4785, Cargo, MD 20775.

ARSEDESTROYER (Sweden's most hated + fastest shit) / Confusion (total killer-noisecore from Medellin, Colombia) split 7"ep finally released (hard vinyl). Limited edition / 500 copies. 30 skr or $5.00 ppd everywhere. Andersson-Brandt, Skorpionensg. . 516B, 136 61 Haninge; Sweden.

PUNX! Send me interviews, opinions, comix, poems, or any other contributions for a zine I'm starting. Bands send me your tapes for a possible compilation tape. Send all donations to: Matt, 245 17th Ave. NE, St. Petersburg, FL 33704.

UNDERSIDE 7" AND TOUR hear and see one of the most original up and coming emotional hardcore bands around today! $3.00 Moonshine, POB 3727 WDC, 20007-0227.

20 YEARS OLD Emo/Punk/Gypsy from Baltimore is heading on a trek across America in late summer/fall. Searching for people to meet, things to see, and places to crash. If you can help with any of the above, please write. Mike Straight, 6004 Trokler Road, Clarksville, MD 21029.

HUSKER DU "Everything Falls Apart" (Reflex) $45; Conflict "Rebellion Into Money (Mortarhate) $25; Feederz "Ever Feel Like Killing..." (Flaming Banker) $25; Dead Boys "Night of the ..." $10; Reagan Youth "Vol. 1" poster sleeve $30; Feederz 7" "Jesus..." (Anxiety) $15; Negative Trend 7" Boot $10; Flipper 7" Love Canal (Thermidor/Subt.) $15. Brad, P.O. Box 4822, St. Louis, MO 63108.

GOING TO AUSTIN. Girl/zine editor desperately needs to escape the West Coast + I-5 corridor. Moving to Texas' capitol in August or September and was hoping some Austinians could help me - in terms of finding a place to stay, a job or just a friend. Sam Katbones, 240 Nutley Street, Ashland, OR 97520.

CORE OF CAFFEINE #2 out now from Germany! Views with: Nations on Fire, Ego Trip, Endpoint, Move It, Concrete Head, Agnostic Front! Also my views on society, religion, racism, sexism, and more stuff that will interest you! $1.00, I pay the postage! Wally Young, 10 Eng., CMR 457 Box 1128, APO, AE 09033. Hardcore is not for profit!

FLORIDA HARDCORE anger kings Mistaken Identity have 7 inches of insane, intense, thought provoking, skull crushing wax. Buy it, punkers. Punk rock price: $3.00 ppd from Big House Records, P.O. Box 2071 St. Petersburg, FL 33731.

DEAD TEENAGE GIRLS #2 is out now! Lonely? Insane? Feeling sick and hating everyone ya see?? Yea, babe - me too... So get the publication that caters to the depressed. Special issue for people who were treated like shit in school. Wish it were still free, but I'm poor too. Send a buck and a stamp to: D.T.G., P.O. Box 53647, Phila., PA 19105-3647.

MINNEAPOLIS! That's where I'll be moving to for school. I'm 20, vegan, into Citizen's Arrest, Econochrist, Slap-a-ham, Go!, Ignition, Rorschach, gay rights, etc. I'd be happy to hear from any punx/queers/whatever from the Twin Cities or for elsewhere in the U.S./Mexico, since I'll be traveling in August. Tchüss! Gwenaël Rattke, 3 Rue Isidore Louveau, 35700 Rennes, France.

FILTHY SMUT COMIX for sale! Send $1 cash to Malevolent Mercenary, P.O. Box 4785, Largo MD 20775.... I'm also looking for punk/goth females to correspond with! Demented mail from anyone is welcome.

HEY! SXE! I would really like to hear from SXE people from these areas: Indiana, Virginia, Memphis, and Cleveland. Others welcome, too! Please write to: Henrik Nielsen, Hestens Bakke 22, 2 TV, 3000 Helsingor, Denmark.

HELLO CHICAGO! New Jersey boy is heading west this summer and needs a person/people in Chicago area to attend a taping of "The Jenny Jones Show" with this summer, plus maybe a place to stay for a night, and to show me your town, I'm currently into No Comment, Huasipungo, Eggs, disco, "Alice" reruns, Super Egg Carton Man, and of course, Jenny Jones. Please answer my desperate plea for help. Write to Bobe, PO Box 234, Little York, NY 08834. Anyone from anywhere is welcome to write though.

HIGHLY WANTED: Integrity "Grace of the Unholy" cassingle, original from progression Rec. - Integrity shirt from Progression Rec. or Victory Rec. - Cleveland Hardcore "The Final Word" comp. tape original - Bloodbook fanzines original and also Release t-shirt. Send wantlist or name price. Please write to: Henrik Nielsen, Hestens Bakke 22, 2 TV, 3000 Helsingor, Denmark.

I WANT to correspond with females all over the United States, especially the Bay Area. My name is Todd and I like good S.E. and hardcore music, mountain biking, and living a healthy lifestyle. Write now to Todd Lindsay, 19 B Akoranga Drive, Northcote, Auckland, New Zealand.

CLOUDBREAK FANZINE like a freight train that just won't stop. issue three out now. back with more vein slashing, acid pumping tales of anguish and despair. been straight and all that. 50 or trade for your pain. PO BOX 3053 Springfield Mo. 65808.

FUCKING UP the Woodbox ten ways till next Tuesday. we're back with more of what you don't want. we're not here to be your friend, only your worst nightmare. Cloudbreak Fanzine. .50 or trade PO Box 3053, Springfield, Mo. 65808

CHEAP RECORDS Don't pay 10 bucks for rare singles. We sell hard to get collectable 7"s for only 3 bucks! No bullshit and no rip-offs! You will not be disappointed. We have too many records lo list. for a complete list send a SASE to: Wax Therapy, 2201 E. Willow St., Suite D 305, Signal Hill, Ca 90806. Don't be stupid, send your SASE today!

FUCKED UP IN DIXIE with no way out! Chronicles of Bulimic Boozehounds, Toxic Yeast Infections, Stuttering Sleazeballs, Punk Policemen, Mutant Messiahs... Oi! Send $2 ($10 for subscription) to: ROMA, PO Box 90137, Columbia, SC 29290.

DON'T TELL MAMA... She just won't get it. Disgraceful degenerates wreaking havoc in Dixie. Way different shit ONLY for those with strong stomachs. If you can take it, send $2 ($10 for subscription) to ROMA, P.O. Pox 90137, Columbia, SC 29290.

AMA SUPERCROSS 1993: I need video tapes of this series! (NTSC format is OK). Will trade for tapes of 1992 World SX series (inc. Bercy) or rare hardcore and Sub Pop records or whatever. Help! Alan Woods, 53 Mesnes Street, Wigan, England, WN1 1QX or fax 01144 942 821469.

DO ANY MUSICIANS OUT WEST, or elsewhere, wanna write to this poor bastard in suburbia? Mike Nobody, 7868 Birch, Taylor, MI 48180

TWO YOUNG WOMEN, from Ohio, looking for thought provoking, interesting, and free thinking individuals from all over the world to correspond with and form friendships. We will be in Minneapolis at the end of August - so all you cool people who live there - write us!!! Write to: Thelma and Louise, 28527 Knickerbocker Road, Cleveland, Ohio 44140

HOT SHIT!!! Earth Crisis 7". Angry, militant x-edge from Syracuse. $3.50 Endpoint-Idiots 7". 4 cover songs on clear. $3.50 Integrity/Mayday 7". Unleashed from hell onto vinyl. $3.00. Make MO's to Shane Lamers. Send stamp for complete list. Pressure Point Records, 880 Martin Ave. #5 Fond Du Lac, WI. 54935. (414) 923-5547.

CLASSIFIEDS

STRAIGHT EDGE MAIL ORDER FRAUD- send me your stories for an upcoming zine. All contributers will be rewarded somehow. Focusing on high profile zines, labels, etc. Anonymity available if necessary. Peter Hart, Box 5271, Mission Hills, CA. 91395-0271.

WANTED: Anti- System- " A look at Life Comp." CD. I will pay well, in cash. Send info. to: Buddy Bass, 3062 Sunset Lane, Cocoa, FL. 32922- 6658.

THE MISFITS- I'm selling out my whole collection of Misfits, Samhain, Danzig + old Dischord records. Many fine items still remaining! Send a stamp for my catalog. Patrick S., PO Box 235, Jacksonville, Il. 62651-0235.

BEWARE! ... I'm seeking out a copy of the Misfits- Beware! Must be an original in excellent condition. Patrick S., PO Box 235, Jacksonville, Il. 62651. (217) 245-5717.

LOOKING FOR Rudimentary Poni, Einsturzinde Neubanton, Crucifucks, PIL "Commercial Zone", Medulla Oblongata, Rollercoaster of Tranquility, Psychic TV, Throbbing Gristle, Godflesh, and any strange correspondence and comp trading: The Omega Mushroom, G- 5204 Corunna Rd Box 4, Flint, MI 48532-4108.

STRAIGHT W/M traveling west on motorcycle this summer. Looking for people to meet and places to stay. Into music, writting and the night. Not into pretentious bullshit. Destination Gilman and eternity. Write: Nick, Box 462, Wakonda, SD 57073 C/o the Pit Bar.

HELP ME OUT! I'm a gruff punk with secret desires. Make me happy. Make me sweat. Send all homoerotic fantasies to: Christopher c/o Epicenter, 475 Valencia, Second Floor, SF, CA 94102.

YO G.! I'm a straight edge brute with obvious desires. Make me scream. Make me bleed. Send all public hair samples to: Matt A. c/o Epicenter, 475 Valencia, Second Floor, SF, CA 94102.

KILL THE MESSENGER - issue #2 out now; interview with Youth Brigade, Jawbox, Dave Yow, Tar, and Chris Dodge. $2.25 ppd U.S., $3.25 elsewhere. Issue #1 still available w/ Jawbreaker and Garden Variety for $1 ppd. Also looking for serious tape traders with large lists (no record-taping) among other things. Write: Frank J. Cassidy, 23 Wilson Terrace, Elizabeth, NJ 07208-1712.

RARE BRITISH PUNK/oi!/HC. Set-sale 1500+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0H5, England. Tel: (0462) 433089.

MUSIC WITH AUTHORITY! High-paced and powerful form of hardcore. Looking for show throughout In, Oh, Ky, Tn, and Il. Peace to all of you that have helped us in the past throughout the Midwest. To Ken Gross in Dayton: We didn't steal that fucking amp the last time we were there!! We only steal from the system and corporations!! Call me! Dave Tate (Hate) (812) 332-3727. 419 E. 7th #2, Bloomington, In. 47408.

HELP! I NEED anything by any of the following bands: NEOS, Powerage, any Depression (with Smear on vocals), Protest (U.K.) (had 7" on X-Centric), Cult Maniax, Neon Christ, Fallout (UK), or Moondog. Also need the Absolution 7", first 4 Walls Falling 7", Cleansing the Bacteria comp., or any live video/audio of the Dicks. Thanks. Mike Garber, 1606 N. 85th, Omaha, NE 68114.

NOISEVILLE RECESSION BUSTER! We want you to check out our goods - Cheap! 3 - 7" singles for $5! Choose: Swill, A/Tribe, Thing, Meathooks, DWG, Bench, Inside Out, OGF, others. List Alternates. Overseas, 3 for £5 or ¥1000. Postpaid! Want a new catalog? Send a buck or 3 IRCs. Send cash. Noiseville, P.O. Box 124(M), Yonkers, NY 10710.

ATTENTION VIRGO males between the ages of 22-30! Beautiful 20 year old Capricorn female who loves darkness, eternal love, vampires, horror, the paranormal, Pink Floyd, Bauhaus, Dead Can Dance, Black tape for a Blue Girl, and Edgar Allan Poe, seeks a male with the same interests. I need an honest, loving, faithful and unique companion to write to. Please write — Paeyden, 14300 Statler Blvd. #102, Ft. Worth, TX 76155

I'M LOOKING FOR pen pals that are into brutal HC fucken thrash! I'm into stuff like Indigesti, Raw Noise, Sore Throat, Sub Caos, Turmoil, Doom and more. Also I need help with my list. I don't have much so I'll supply blank tape and postage. Write to me at: John Wenzel, 1138 Grand Ave., Racine, WI 53403

I WANT TO meet other punx in N. America. Also I'm going south next winter and I wanna stay with cool people. I'm into vegetarian cooking, living free, and defending the earth. Bands like Nausea, Resist, and Crucifix fuckin' rock my world. I'll write back, I promise, so get in touch y'all! Dave, 226-3 Av NE, Calgary, AB, Canada T2E OH2

BODIES IN THE STREETS, Black flags flying, Jesus tripping on Acid pissing in his pants and saying fuck all you followers and fuck authority. The CNF video is only $15 postage paid to: CNF, POB 9152, Va. Beach, VA 23450

FAMOUS HARDCORE of Punkland zines #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter, #7 Agnostic Front. $1.00 each postpaid outside US/ Canada add $2.00 airmail. Craig Hill, POB 987, San Carlos, CA 94070. Cash Only.

DOES ANYONE HAVE PHOTOS OF Rage Against the Machine? Willing to buy or trade thanks! Firm Basis Fanzine c/o Daryl, 176 Michigan #1, Pasadena, CA 91106.

WE WANT YOU — Are you a pen pal to others? Our pen pal ads are free: just send your name, address, list of bands (optional, up to 30), and comments (up to 100 words) to: Ruins Cafe, P.O. Box 3162, Montebello, CA 90640. Record/ tape sellers/traders are welcome too. Foreign welcome too! Issue 3 is out w/Rhythm Collision, Positive Greed, reviews, ads. Issue 4 is out July 1: each for $1.00 ppd. (Foreign $2.00 or 4 IRCs). Bands can send tour dates to be published. Record release dates, news about the breakup of your band, line-up changes, scandal. OK too.

19 YEAR OLD MALE, interested in magic, massive Anarchist, bondage & discipline love, L.S.D., right to free speech, love the whole Gothic scene. Send me your fears, fantasies & dreams. "Thrill me." John Wilson #93299, P.O. Box 8200, Florence, AZ 85232.

LEIF GARRETT, WHERE ARE YOU? Our mission is to preserve the memory of America's greatest pouty-lipped teen idol. For info-zine, send a dollar to "Where's Leif? Society", P.O. Box 53832, Lubbock, TX 79453.

THE HIDDEN... Your blade cuts deeper than expected. Stop. I'm bleeding. P.O. Box 608044, Chicago, IL 60660.

AIDS SUCKS SUCKS FUCKEN SUCKS. Distressed guy in Texas selling t-shirts. Proceeds go to local HIV resource center. Order the (real small) catalog from: Bill's Shirt Thang, 4617 94th St., Lubbock, TX 79424.

HEY! SEX FREAKS: I want to meet sexy bi-girls and bi-guys to hang with and play. I like shaved heads, creepy movies, weird diseases, and anything that offends stupid fuckheads like those belonging to operation rescue my butthole. I'm 23, horny, shave my head and want to have fun! Cute persuasive boys: reject societies frown and write: Mike, 2942 Barton Skwy. #461, Austin, TX 78746. Moving to San Francisco in Aug.

SPIT FANZINE is a fanzine about anything. Make your voice heard. If you have anything to contribute, send it anyway ($1 ppd. for the zine). Spit, P.O. Box 93153 Milwaukee, WI 53203.

BEST OFFER Nirvana "Lovebuzz" 921/100, NA 7", SSD "Kids" orig., Nip Drivers "Destroy Whitey", Social Unrest "Rat", Mob "Upset" + "Step Forward" (red), Feederz "Boss" + "Teachers", Chain of Strength "True" (black), Insted "Difference" (yellow), Poison Idea "Filth Kick", Fartz 7", Virus 21 Beaver "Trendy", Adolescents "Welcome", Econochrist "Runs Deep" (truant), Chaotic Dischord "Friend", Misguided "Bring It Down" + "Options" (red), Buttucks "Pigs" 7". Offers to Glenn, 106 4th Ave., Apt. #3, Bradley Beach, NJ 07720.

MUDDFOOT 3 SONG 7" OUT NOW. Melodic hardcore and punk sorta like INTO another with bigger balls. First 100 copies on gimmicky white wax. $3.00 ppd. Cash M.O. or check made out to John Lisa c/o Tragic Life Records, P.O. Box 060623, Staten Island, NY 10306. The Enrage 7" is sold out.

AMERICA'S LARGEST LIST OF FREE PARTY LINES, talk to people all over the country without any 900# charges. Only $6 cash/check/ money order. Fast delivery. Send to: Craig Blomquist, 48 Beck, Lindenhurst, IL 60046.

PEE #2 OUT NOW! Interviews with Vex, Pissed; lotsa articles such as conservatism, ripping on "PC," Ben Weasel (lame), punk in prison, big tits, a Greyhound story, running away, violence; lotsa reviews, poems, a comic. All this for $1 ppd. PEE c/o Molly/8 s. 051 Creek Dr./ Naperville, IL 60540

SET SALE - Beastie Boys "Polly Wog Stew" EP $20- The Poles "C.N. Tower" 1977 $12- Pittbull (first) $10 (second) $6- Rapeman (Sub Pop 40) 2500 made $20- S.F. Underground #1 or #2 $7- Youth of Today "Can't Close My Eyes" $15- F.U.'s "Kill For Christ (XClaim Records) $14. American funds, cash or M.O. only. Ad $1 per record to help on postage- Trent Reeve, 24 Guelph St. Kitchener, Ontario Canada N24 5W6. Call to hold! (519) 571-1994.

SCOURGE/DEFORMED CONSCIENCE split out soon, also Slag 7" and "Death, Dismemberment and Loss of Sight" comp. with Struggle, Unbroken, Honeywell in the works. Look for ad or update next month. Mike Edwards, Spoonfed Records, P.O. Box 10221, Scottsdale, AZ 85231.

SPIT FANZINE #4 is alive. No I'm not dead- they are. $1 ppd. an issue. I will trade 10 zines for 10 of yours just to get a selection for every body. Also, contributions welcome, or anything: Pen pals, scene reports. You keep this scene alive remember. Spit, P.O. Box 93153 Milwaukee, WI 53203.

CLASSIFIEDS

OGRE AND 'ZINE EDITOR considering Europe, particularly England, France and Holland for his summer get-away. And Naples. Need info and contacts asap ... Into punk rock, literature, anything unseemly (except fascists, bigotry, and hate). Alex Gore, P.O. Box 11383, Miami, FL 33101

UN-EARTHED: 100+ copies of the ultra-limited Agathocles "Fascination of muti-lation" one sided 7"! Red vinyl! Released in 1989 and left to rot in storage until recently rescued! Get yours for $ 3.50 ppd. in the U.S. and N. America, $ 4.50 Europe. Wholesale for 5 or more = $ 2.50 each ppd. Trades welcome - send list. To: Fire Bomb Records, 2009 Waikiki Way, Tampa, FL 33619, U.S.A. Cash or M.O. made to "Rob". Send stamp for big catalog of grind/ hardcore/punk 7"s = LPs! Not affiliated with Rigid "rip-off" Records!!!!

DR. STRANGE has your rare record fix! Send two stamps for a complete listing of rare punk records, CD's, tapes, stickers, badges, and shirts from: 4 Skins, M.D.C., Stiff Little Fingers, Big Boys, Varukers, The Dickies, Crass, Social Distortion, and hundreds more. 11 page catalog also includes news and review sections. Write to Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. Oh, and watch for new releases from Ill Repute and Voodoo Glow Skulls out soon on LP and CD.

FUCKING RAW PASSION! Female/male musicians needed for project by vocalist/ lyricist/confrontationalist. Influences: everything! No punk/hardcore conformists! I want real rage! Also, correspondence wanted. Letters, photos, etc. Daniel C. Reiter, 3328 N. Sheffield, Chicago, IL 60657, (312) 528-2634

SCREECHING WEASEL FLYERS from Bakersfield, CA to trade for Screeching Weasel flyers from your town. John Cagle, 3400 Mountain View # 251, Bakersfield, CA 93309

RECORDS FOR SALE! Lots of old gothic, punk, some industrial. Christian Death, Sisters, Sex Gang, Dickies, Undead, Lords, Coil, Cramps, Puppy, Avengers, Jane's Addiction, Damned, much, much more! Send stamp for list. Derek, 1741 Valley Center, Glendora, CA 91740

VANCOUVER, CANADA PUNK BAND (four members) on tour in Seattle, Portland & San Francisco from July 23 - August 2. Need place to crash and people to hang around with. Willing to share beer. Kevin Chong, 1688 W. 64th Ave, Vancouver, B.C. Canada VGP 2P1.

THE GUILT "By My Own Device" new 7" record of punk-pop grunge featuring "Too Much To Say" and the title cut. Only $ 2.00 ppd. to B. Hibbert, 240 Winona Ave., Washing-ton PA 15301

RECORD STORE is clearing stock at reduced prices. Send for free catalog. Propa-ganga, P.O. Box 46581, Bedford, Ohio 44146

NEW SHIRTS! XL only, $ 12.00 ppd. Overseas add $ 3.00 each. Yuckmouth, Endpoint, Gorilla Biscuits, Mean Season, Mouthpiece, Bold, Farside, Shelter, Slipknot etc. To: Sea Monkey Records, P.O. Box 5461, Laurel, MD 20726

COOL BOOKS! Lydia Lunch "Incriminating Evidence" $12.95, Nick Zedd "Bleed, Pt. 1" $6, "Skinhead" $11.95, Re/Search "Modern Primitives" $17.99, Re/Search "William S. Burroughs" $12.99, Re/Search "Pranks" $17.99. Each brand new, postpaid to Sea Monkey Records, PO Box 5461, Laurel, MD 20726.

SKINHEADS & RUDIES: Laurel Aitken "The Godfather Of Ska" T-Shirts available now! Features artwork of Laurel as a gangster in front of checkerboard back-ground. White ink professionally screened on a black quality 50/ 50 shirt - XL sizes only. Also includes a free Prince Buster sticker! $12 ppd. US / $15 ppd. World. No checks! Cash or money order payable to Brian Arnold. Send to Skaville Records, P.O. Box 1721, York, PA 17405-1721, U.S.A. Watch this summer for the debut release on Skaville by The Skablins from Pittsburgh, PA.

JOHN ZORN WANTED: albums - Cynical Hysterie Hour, Classic Guide To Strategy Vol. Two, Pool, Archery, Yankees, Ganryu Island, etc. Also want live Zorn/Naked City/Pain-killer tapes, have a bunch to trade. Especially want to hear from tapers in NYC (Knitting Factory) and Japan. James Lindbloom, 105 N. Butler #2, Madison, WI 53703

G.G. ALLIN MAILORDER LIST available. Includes T-Shirts, records, tapes, and stickers. Please send a 29c stamp or I.R.C. to receive list. Did you see G.G. on the "Jerry Springer" show? He tore Chicago a new asshole! Watch for G.G.'s "Bloodbath Tour '93" cumming in your ass soon! Send to: Vomitose, 3212 Birchwood Ave., Wyoming, MI 49548. Murder for the Mission!

WHEELCHAIR M.F.'s are here! New 7" features a cover drawn by G.G. Allin while in prison. 200 made on clear vinyl with inserts. Cash or money order only. $4 USA / $5 world to: Skeeter, 3212 Birchwood Ave., Wyoming, MI 49548

I WILL GLADLY TRADE a copy of my band's (Possum) new 7" for a copy of your band's record. I will send two 7" records for any 12" sent to me. Foreign bands very welcome. It is a high quality record, no rip-offs. Allen Klinger, 222 E. Gay St., West Chester, PA 19380, (215) 344-9169

BETTER LIVING THROUGH FICTION! "Our Noise" litzine is published every other month and features characters you either know or already are. Short stories for the Twentynothing generation. Issue #1 out now! Send $2.00 (ppd) to Supine Grace Productions, 736 St. Andrews Rd. Suite #117, Columbia, SC 29210. Turn down the TV and turn up Our Noise.

TEXAS RECORD SALE- Huns, Vomit Pigs, Hates, Nervebreakers, Stains, Loco Gringos, Glorium, Skunks, Wet, Hot Klub comp., Bloodstains comp., Cringe, Big Boys, Offenders, etc...Will trade for Texas punk '78-'84. Axis, Box 33033, Austin, TX 78764-0033. (512) 445-6423.

HEY! I'M MOVING TO Baton Rouge for the summer. Do you know stuff about it? Do you live there? Tell me. Write to me. Cheryl, PO Box B45 Marlboro College, Marlboro, VT 05344.

HELP ME find Eric L. from southern Michigan and was a freshman at M.S.U. '90-'91. Blonde hair, blue eyes and an incredible artist. Please help me find him. Jessica Roberts, 3039 Stadium Dr. Apt. #1, Columbus, OH 43202-1853.

ANARCHIST COMPOSER/ MUSICIAN and musician/ video artist visiting Amsterdam in early July, as part of a multi-media performance. Need contacts and advice on places to crash, visit, etc. Especially interested in jamming with local punk/ noise musicians. We're intelligent, considerate and willing to help out anyone visiting San Francisco in return. C. Leonard, 2352 Fulton Street, San Francisco, CA 94118.

ERIC L. - I've been searching for two years...where are you? They burned it all when I wasn't looking and there was no way to find you. I want to explain- I've even been to MI. looking. This is my last resort. I've moved from Boardman, but please write. Jessica Roberts, 3039 Stadium Dr. Apt. #1, Columbus, OH 43202-1853.

WELL, I'LL BE GOSH DARNED- Let's be friends. I'm running to death, if you want to meet me there...I am into it all! or at least vaguely interested. I'm out here. The rest is up to you. Write Chris "Shockermoler" Kenward, 2 Netley Terrace, Southsea Portsmouth, P05 3NF, England. Anyone, even you.

NOT LOOKING FOR LOVE. Not a total idiot. Want new. Smart. Fucked. Need more stimulus than Care Free gum. I enjoy potatoes, cacti and making words out of belches (am up to 3 syllables). I'm thirsty. I'm twenty-three, and I'm Fugly, 601 Van Ness Avenue #E3 316, San Francisco, CA 94102.

WELL, HERE ARE SOME bands I like: Negative FX, Doom, Sore Throat, Intense Degree, Sub Chaos, Indigesti and tons more. Tape traders are also welcome. Well, that's all for now. Stay punk as fuck and write me. John Wenzel, 1138 Grand Ave., Racine, WI 53403.

DIE DIE DIE DIE DIE die die die die die die die die die die die die die die die die die die die die die t.k. 99 western ave. waterville me 04901 die die die die die die die die die die die die die die die die die die die die die die die die die die die die die die die die die die die die die!

I'M MOVING TO CLEVELAND 4 college in a few months. I figure there's got 2 B at least 1 cool person over there. Is there? I'm chem-free, into really loud aggressive music, sex (only with consenting vegetables, though) and anyone else who fucking hates Maine as much as I do. Anybody please write 2 Ted, 99 Western Ave., Waterville, ME 04901.

FOR MY FUTURE DISTRIBUTION, I need the labels to contact me and send their catalog with the prices for distributors. Thanks, Ineptie c/o Aptic, B.P. #6, 75462 Paris, Cedex 10, France.

BIG TRADE/ SALE! Chung King LP & test press, Fix Jans Rooms, A.F. United Blood, Project X, FU's (both 12"s), Y.O.T. 7" (orange batman stamp), R.I.P. & Token Entry LPs and hundreds more. Looking for R. Peni 7"s, DOA, 1st Fix, early Big Boys, Antisect, Conflict 7"s, Jap HC, Rot Records (UK) stuff, Varukers, Dead Boys 7", Misfits stuff, Aussie punk/ hc, soundboard live tapes (Bags, TSOL, Fix, Void), videos (Decline..., Another State unedited), demos, CDs, etc. Send a stamp and your trade list to Seizure, 637 E 6th Street Apt. #6, New York, NY 10009. Some records for sale cheap ($2-$5).

INTERESTED IN A PENPAL? Anyone write to me about anything except racists or sexists. Also, I'll be in El Paso, TX sometime this year, so Texans tell me about the scene. Dan Delgado, 71A Longfellow Dr., Kings Park, NY 11754.

20 YEAR OLD FEMALE Boston resident trying to find people who love ska & disco music. Please write A.S.A.P. Meredith Baker, 319 Huntington Ave. #11, Boston, MA 02115.

VICIOUS INTERFERENCE FANZINE #2 is still out. It contains Haggis, Thoughtcrime, Slave State and Confusion. It also has a rip off report, Paul Wienman and very morbid poems. Noize reviews too. Send $1.50 or $1 + 2 stamps to M. Castro, A. 4-5 FA, Ft. Riley, KS 66442.

CLASSIFIEDS

FOR SALE: Varukers "Blood Suckers" LP 2nd EP, Amebix "Winter", Disorder "Perdition", Chaos U.K. 1st & 2nd EP, G.I.S.M. 1st, Mob 47 etc., loads of Oi, Punk, Grind, many rarieties. Also live audios available. Send want list and IRC to: G.S.N. Records, 32 St. Pauls Rd., Clifton, Bristol BS8 ILR ,Avon, U.K.

FEAST OF HATE AND FEAR fanzine has changed it's format. We no longer cater to labels and record companies! Keep zour 7"s, LPs and CDs. We want to help out the "little" guy, we will review demos only from now on! Have your demo reviewed and read by the South Florida scene. #2 out soon and only two 29c stamps. POB 820407, South Florida, FL 33082-0407

BISEXUALS! MERCURY PRESS is looking for zine contributions - poetry, artwork, political writings. Thinking of starting an international network of bi-people. Send name, address, 20 discriptive words, photo or hand drawing, fave bands (20 max), or a note telling me it's a bad idea. 2 stamps & 50c an issue (include an extra stamp for network list). Thanx: Juju c/o Mercury Press, Box 401, 6246 N. Kenmore, Chicago, IL 60660

LOOKING FOR INFO as to the whereabouts of Jay Jedediah Harris Aka "Compton", with the band Swiz (I think), from the D.C. area; drop Juju a line at Mercury Press, Box 401, 6246 N. Kenmore, Chicago, IL 60660

TRADE/ SALE (All originals, No bullshit!) S.O.A.: No Policy 7", Minor Threat: Filler 7" & In My Eyes 7", A.O.F.: What We Want Is Free 7", Cause For Alarm: Parasite 7", Septic Death: Burial 7", Bad Religion: Into The Unknown LP, Deep Wound: I Saw It 7", Weirdos: Action Design 12", B.G.K.: White Male Dumbinance 7", CCM: 400 Fascists 7", Anti-Cimex: Pain Killer 12" & all 7"s, Terveet Kadet: all releases! etc etc etc (for 20 page catalog send IRC, thanks!). Some of our wants: The Fix: Vengeance 7", Vomit Pigs: Take One 7", Norman And The Hooli-gans: I'm A Punk 7", Eddie And The Sub-titles: American Society 7", Expo Hurts Everyone comp 7", Bud Luxford Presents comp LPs vol 1 & 2, Naked Raygun: Flammable Solid 7", The Subhumans: Death To The Sickoids 7" & Firing Squad 7", Dream Police: Demise 7" & much more, especially 70's & early 80's Punkrock from USA/Canada/UK/Australia/Japan/Switzer-land/Scandinavia etc etc. So collectors get in touch!!! Mailmurder, P.O. Box 74, SF-11101 Riihimaki, Finland

KITSCH #3 OUT. Very unique zine. Numbers 2 and 1 still available. Send a stamp to Kitsch, 261 Milford, E. Lansing, MI 48823

MAKE AN OFFER on these originals in mint condition! Negative Approach "Tied Down", Agnostic Front "Victim In Pain" gatefold sleeve, S.N.F.U. "... And No One Else Wanted To Plat" photo cover or French pressing with different sleeve. Trent Reeve, 24 Guelph Street, Kitchener, Ontario, Canada N2H 5W6, (519) 571-1994

JAPANESE FEMALE PUNK, 21, very bored since transferred to R.P.I. in small town. Punks around Albany area or N.Y.C., (because I like to go down to the city) please get in touch w/ me!! Especially girls (boys too). Or just write me to exchange information & tapes. Akimi Fujiza, 147 Ist, Troy, NY 12180

CUSTOM MADE BUMPER STICKERS: up to 45 letters and spaces. One sticker for $3, two for $5. These prices are post paid. Send your ideas and cash to D.P.I., Dept. 101, 3712 16th Ave, Kenosha, WI 53140.

HEADACHE DESCRIBED #2 is now available! It's kind of an anarchist humor type thing. Features interviews with Lumpin Proletariat, Aus-Rotten, Neurosis and others. Has lots to read and think about. $1 US, $2 World or trade. Mark, 909 Terrace Pl., Modesto, CA 95350.

RAPID FIRE MAGAZINE #10 - 52 pages, Womyn in music, Velocity Girl, Swirlies, Joan Osborne, Pigface, Champions, motorcycles, audio/ zine reviews, more. Send $2 to Rapid Fire Magazine, RD #2, Box 3370, Bristol, VT 05443.

NOWHERE STREET 7" COMP. with 4 bands from UK, US, Sweden. Catchy, melodic punk/HC, old style. 499 pressed with apathy, absolutely no repressing. $3 ppd US, $5 ppd foreign to Andorra Records, PO Box 3021, Montebello, CA 90640. Please make payable to Eric Kwan. Thanx to all who have written. Please make a note of our new address. Mail to the old address will arrive to me without any problems. Thanx for your patience. Sorry for all the inconvenience. Please take care.

WE WANT YOU! Are you a letter writer or pen pal to others? Our ads are free: just send your name, address, list of bands (optional, up to 30) and comments (up to 100 words) to Ruins Cafe, PO Box 3162, Montebello, CA 90640. Record/tape sellers/ traders are welcome too: just send your ad up to 100 words (record lists fine). Foreign welcome too! Issue Three is out May 1 for $1 ppd (foreign $2 or 4 IRCs). To all those who have written in the past, we want you back. Ruins is better now, with 40 pages of reading (half-sized), band interviews, reviews...looks better too...with of course, pen pal ads. Bands/ zines send something for review/ trade. Please write for ad space rates, which are bargains. But thanx to you who have send pen pal ads, keep sending them, please take care.

PLEASE MAKE NOTE OF our new address: Andorra/ Filmland Records has moved to PO Box 3021, Montebello, CA 90640, USA. This goes for all correspondence addressed to Eric Kwan as well. Thanks so much for your patience, it's been hell, but please write me soon, OK? Take care, please. If there's any mail problems, please tell me. Sorry for all the inconvenience, thanx to all who have written.

19 YEAR OLD GOTH into Christian Death and Fields of the Nephilim. Just moved from Canada to San Francisco. Would like to know any info on clubs, bands, cool places to go, etc. Call Malcolm at (510) 932-2699.

DAWN OF THE DEAF #1 out! A new zine into many different styles of alternative extreme music. Written in English, A4 size, about 40 pages, tons of reviews, pictures and weird images. Hardcore, punk, death metal, industrial, crossover, thrash, live shots from local gigs, too. Comes with three A4 posters! 1 copy $4 US, 2 copies $5 US or $7 overseas. I'm also running a radio show (Missing Link) in a cool independent radio station! Andrea Tarozzi, Via Del Faggiolo 146, Bologna, Italy.

I USED TO LIVE IN DURHAM, ENGLAND but now I live in Venice, CA. Looking for contacts throughout US (but especially in LA, SF). Into Squirrel Bait, Bosstones, Bad Brains, Y.O.T., well a lot of bands really, but I listen to anything nowadays (techno, ska, blues, rap). I also enjoy Japanimation, horror movies, reading fine literature. Interested in contributing to fanzines. Write to Alex, 608 Santa Clara Ave. Apt. 5, Venice, CA 90291. Does anybody remember me from when I lived in Durham?

18 YEAR OLD MISANTHROPE into staying awake, drinking coffee, plotting vicious things, Screamin' Jay Hawkins, Ramones, Pistols, Tom Waits, Kerouac, Coupland and so forth. Hobbies include going to coffee shops and making jokes about people, watching movies, being cynical. Write James, 309 SW 4th Ave. #310, Portland, OR 97204 or to my friend Jake at 309 SW 4th Ave. #402, Portland, OR 97204.

SEND SPOKEN WORD, bitter junkie ranting, prank calls, tour journals, Dwid's # on tape, Crunchface's face, pics of Riot Grrls in compromising positions, bible covers, vegan ramen recipes, facial tattoo pics, megalomaniac fantasies, pics of family & pets to deface and return, anti-Hollywood sentiments & your most prized possession. All trade demands met...no challenge too great! Attack, seduce. Suffer. Respond. Embrace Claire Slowdrain, 2315 Commerce St., Houston, TX 77002. Deadline June 15, 1993.

LOSER POTENTIAL ZINE: Descend from slackerdom into all-out loserdom! Lots of cheap sex, drugs, some R + R. Definitely not for the whole family, unless your mom likes Frank Zappa. Send $1 to PO Box 84, Belleville, KS 66935.

VINYL WANTED: Tragic M's "Tolouse Letrec" LP, Gore "hart Gore" LP, Conflict "The Ungovernable Force" LP, Negazione "Little Dreamer" LP will pay #! James Henry, 3704 Taliwa Gardens, Knoxville, TN 37920.

SULFAZINE: A new 'zine of bizarre fiction, poetry, and anecdotes. Send a 29c stamp for issue #1. Contributions of your writings or filler artwork wanted. Send to: SulfaZine, P.O. Box 7693, St. Cloud, MN 56302.

SET RECORD SALE: Naked Raygun - Treason 12", Serial Killers - Heidnik's House 7" w/ dirt, Double-O 7" EP, Germs ' Lion's Share LP import, Dwarves - She's Dead 7" Sub Pop, Poison Idea - Filthkicker 7", lots more for sale. Send stamp for list: T. Bishop, 2220 Walnut St., #402, Philadelphia, PA 19103.

WANNA BUY SOME PUNK STUFF? You can get the newest auction list with tons of obscure punk collectors stuff. Not only records, but things you never knew exited. Just send a dollar (no checks!) and a long self-addressed envelope to: Seidboard World Ent., PO Box 137-M, Prince Street Sta, NYC 10012 Make sure you ask for he Punk Auction List.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. You can get information and a membership application for a long stamped self-addressed envelope to: The World For Free, PO Box 137, Prince St. Sta, New York NY 10012.

BUYING PUNK, HARDCORE, NEW WAVE, OI and skin music from 1975-1985 for store. Call (415) 626-3867. Esp. looking for Rock-O-Rama, Raw, Crass, Riot City, Fress, Chiswick Record Labels, or send list to: Stoopid Records, 90 9th St., San Francisco CA 94103. Punk's still dead

GET YOUR ENGINE REVVED UP cuz Betsy's Backseat is calling you. If you're into Monster Magnet, AC/DC, Laughing Hyenas, Throwing Muses, Mule, Gun Club and cars with big engines, write and send me a picture of your car with specifications to Betsy's Backseat O' Desire, 1214 N. Paulina front, Chicago, IL 60622. Circa '68-'72 muscle cars preferred. Let me take you for a ride in my '72 Cutlass Supreme.

CLASSIFIEDS

LOOKING TO BUY or trade eny Rock-O-Rama Records. Send want list and or price list. I have everything. Censorship of enyones art will just cause more violence. Write: 90 9th St., San Francisco, CA 94103 or (415) 626-3867.

LLAMA LICK? Hep cat, 24, manic-depressive, illegitimate, dyslexic and burning blue. Music: jazz and freak-out jazz, Dwarves, Beatles, Big Black, James Brown, Bad Religion, Jonathan Richman, Screeching Weasel and many more. I pray three times a day to Rudy Ray Moore a.k.a. Dolemite. Chicks remove any rational thoughts and pick up a pen. No jive. Plant you now and dig you later. C. Neil Scott, 211 Dillon Dr., Statesville, NC 28677.

FREE RECORDS - for me! Ox fanzine from Germany will review anything they get - zines, 7"s, LPs, CDs, tapes. If you send anything you'll get a copy of the zine in exchange (if you send a tape, please enclose $2 for postage). Send your shit & a letter to: Ox, c/o Joachim Hiller, Joseph-Boismard-Weg 5, 45276 Essen (new zip code!), Germany

FORCE MAJEURE RECORDS is seeking ska/ oi/ punk bands for possible recording/ distribution. Guaranteed response to any band forwarding material! Send all tapes, promotional stuff, etc.. to: Force Majeure Records, PO Box 39148, Detriot, MI, USA 48239.

PRAYING MANTIS MAILORDER - For a complete catalog of records, tapes, zines, etc. please send a SASE If you need distribution please send a sample and a wholesale ppd. price. Bands with demos out, get in contact, I can help w/ distribution. c/o Brian, PO Box 133, West Band, WI 53095-0144. No racist, sexist, or homophobic material will be taken.

LCD BUTTONS is a D.I.Y. project. If you would like buttons made please send a stamp for information and prices. I also have a retail catalog that's also available for a stamp. Write: PO Box 144, West Bend, WI 53095-0144, USA. I also could use artwork if anyone wants to donate some please do, maybe we could work out a trade or something.

ATTENTION! All punks, artists, writers, and weirdos...Us corn eatin' Illinoians are startin' a zine and taking any contributions, send us anything we'll print it! Artwork, music to review, nose hair clippings, moldy underwear, anything. Mail to: Flamin' Ed Productions, PO Box 1093, Pekin, IL 61555.

PISS... LITERALLY A new zine dedicated to publishing underground writing of all sorts, the D.I.Y., not for profit way. All contributions welcome. Anything from creative writing to true stories to poems. This is a collective project and all contributors will play a part in the distribution of the zine. We ask for a donation for each piece of writing sent in, and that's about it. We hate corporations who exploit art!!! Piss... Literally c/o Molly, 8 s. 051 Creek Dr., Naperville, IL 60540.

ANYBODY WANT A FRIEND? Just write- I don't care what you are. Spit, P.O. Box 93153 Milwaukee, WI 53203.

S.M.D. 9 SONG 7" Southern California hardcore $3 ppd. Money order or cash only to: Maury Vasquez, 8807 Arma St., Pico Rivera, Ca 90660

NIRVANA- 4/9/93, COW PALACE, San Francisco. D6 master, excellent quality. 80 minutes on type 2 tape, $8. Lotsa new songs! Will trade for Sonic Youth Japanese shows, Sebadoh or Royal Trux shows. Greg, 4125 Pulido Ct., Calabasas, CA 91302.

MISFITS, looking for any original vinyl, bootlegs, videos 'n other stuff. Also desperately seeking lyrics for any misfits songs. Send lists with prices or lyrics to: Guillame Taylor, 1828 Bello, Jonquire, Quebec, Canada, G7S 2N3.

JAPANESE PUNKS: I'm going to Tokyo mid-September, until June/July 94. Tokyo punks, please write where to see shows, buy records, vegetarian food, how to survive with limited money. Any scenes/types of music - crust, noise, emo, pop, whatever as long as it's punk/DIY (no fake punk bullshit). Please write, Japanese ok (but English preferred, sorry) - can only reply English. : Jeff Moynihan, 637 N. Illinois St., Arlington, VA 22205 U$A.

7" RECORDS: Misfits, GG, Dwarves, Dead Kennedys, Subpop, Pushead, Riot City, Autographed, color vinyl, more! Will sell or trade for other records, Star Wars cards, Valiant or Image comics, Sega games. FREE list updated monthly. LPs, CDs, comics too. Paul Holstein, 1515 Sashabaw Ortonville, MI 48462. Wanted: Day-glo Abortions 12", Dwarves "Little Girls" Tour Shirt, Army of Darkness comic #1.

OX #14 OUT NOW! 64 pages packed with interviews (Grant Hart, Dwarves, Unsane, Hulla-balloo-tour diary - in English!), reviews, tons of other shit and a 4-song 7" feat. Antiseen, Gas Huffer, Kafka Prosess, & Life, But How to Live It?. Send $5 (surface only!) to Ox, Joseph-Boismard-Weg 5, 45276 Essen, Germany. P.S. Wood of Man is the Bastard (see MRR #118) is a fucking liar - nothing he says about Ox is true!

LOOKING FOR a penpal? If you love getting letters as much as I do, write me and I'll write you back. All letters answered, whatever you like to write about. Rob, 2118 Channing Way #K, Berkeley, CA 94704.

VARUKERS: Live in Holland, Another Religion, Another War, Amebix - Winter EP, Partisans - 1st LP, Violators - Gangland, Blitz - Never Surrender, Chaos UK - 1st and 2nd EP, G.I.S.M. - 1st 12" and much more. Send offers and wants list to G.S.N. Recs, 32 SE Pauls Rd., Clifton, Bristol. B58 1LR, Avon, UK.

ARGENTINA PUNK - Los Violadores LP's "Los Violadores," "Y Ahora Que Pasa, Eh?" "Fuera de Sector" Send bids. Also send you list of Spanish and Portuguese language music for tape trade: Attake '77 Todos Tus Muertos, Fabulosos Cadillacs, good punk/ hardcore/ ska or techno stuff, I'll send my list. Jeff Wilson, Hampshire College, Box 1677, Amherst, MA 01002, USA.

PUNK ARGENTINO - Los Violadores vinilo, manda ofertas, Tambien mandame tu lista de material en Español/ Portuguese para intercambiar grabaciones: punk/ hardcore/ ska/ techno bueno, te mandaré lo mia. Jeff Wilson, Hampshire College, Box 1677, Amherst, MA 01002, USA.

FOR SALE/ TRADE: Screeching Weasel - "Happy Horny", 2x7, Swiz - "Down" 7" (green), Swiz - 1st 12" 1st press (black cover, red lettering), "Why Are We Here?" comp 7" (No Core w/COC), Warzone - "Lower East Side" 7", Government Issue - "Boycott Stabb" LP (original), X-Ray Spex - "Germ Free" LP (original). Bids/ offers to: Anthony Williamson, 3120 Bloomfield Ln., #1011, Auburn Hills, MI 48326.

FOR SALE: OLYMPUS CAMERA. The back to the battery thing fell off. It takes way cool pictures (or is it me?). Great for sneaking in shows. The 1st 20-30 dollars gets it. Anyone who wants to trade live tapes or whatever write Tina, 664 Cynthia Court, San Marcos, CA 92069.

MIRALO, CARNALES: 2 disgruntled H.S. seniors, 1 narcotic-free vegetarian obsessed w/ Kiss of the Spiderwoman, One omnivore beatnik hipster punk, both on low funds, wand/Need 2 go "on the road" b4 shipped 2 college, looking 4 similar modsters in Great Lakes area 2 visit. Racist/ sexist Ben Dejos donut waste our time. Everyone else, please write: Wayne Existe!, 6323 Cherrywood, Portage, MI 49002. I publish a zine, $1 ppd/ trade. Organizense, Raza. The Nation of Aztlan must go, leave now.

WANTED: LEWD, DOGS "Slash Your Face" 7", Eat both 7"s, Flyboys "Crayon World" 7", Vktms both 7"s, Exits "Yodeling" 7", Seventeen "Don't Let Go" 7", Tickets "Pin Up Girl" 7", Killed By Death #1, Killed By Death #4, Where Birdman Flew LP, book "International Discographie of the New Wave" and more rare punk stuff. Thorsten Wolff, Helsinkier Str. 41, 0-2520, Rostock 22 Germany.

HEY! I NEED THESE RECORDS- Cynamid 7", The Insults 7", Roach Motel "What the Hell" 7", Violent Tumor 7", Anti Cimex "Anarchist + Raped" 7", CCM 7"s, Negazione "Tutti" 7", Kaaos anything, Larm, Wretched, Indigesti, Really Fast 1 +II, plus any old Finland and Sweden thrash. Have some good trades or cash. Jock, 6 Woodbyth Road, Peterborough, PI1 3PE, England.

I HAVE SSD, GET, DIE KREUZEN, Cows, AOF, Something, Stretch Marks, Who's, Fatal Microbes, Violence Grows, Faith on Blue, Subhumans, Evolution, Discharge, Realities, 316 Boys, Lullabies, Heresy, Never Healed plus many more. I want Antidote, Thou Shall Not Kill, Exisistance, While Backs Are Turned, Anti-Cimex, Anarkist Attack, SSD, Kids, Mecht Mensch, Acceptance, NR, Flammable Solids, Big Boys, Where's My Towel, A45 7", Vice Squad, Resurrection, Partisans, Police Story, Nihilistics 7" & LP. Write for list. Felix Havoc, PO Box 8585, Minneapolis, MN 55408. Fax: (612) 377-3866. Phone: (612) 870-1141.

HEY. I MOVED TO Northwest Houston on May 28th. I want to meet cool people to go to shows with, hang out and do a zine. Into HC, grind, death, serial killers, etc. I'm still in high school, but does it matter? Richard, 8000 W. Tidwell #1814, Houston, TX 77040.

RARE PUNK AT LOW PRICES! The Dr. has your fix for rarte punk records, CD's, tapes, stickers, badges, and shirts. 9 page catalog of greats such as Conflict, Stiff Little Fingers, Vice Squad, Varukers, Crass, Dickies, Bad Religion, The Freeze, Misfits and hundreds more. Send two stamps to Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. If we don't have what you want, we'll steal it!

I'LL BE IN THE STATES from mid of July until the end of August. Can you tell me what to do there? I'm sure you can. I'm searching for places to stay and cool people to meet. I'm a vegetarian and a nice person, too. So help me out! Write to: Ma Raab, Hohenacker 24, W-8736 Burkardroth, Germany.

1 VEGAN, 1 VEGETARIAN and 1 meateater going to England from 10th of July til 10th of August. We're still looking for people to meet, hang out with, feed and house us. We'll be travelling all over England, so wherever you are, write. Also send gig dates. Thanx! Write to: Otto Poellath, Buendstr 37, W-8740 (97616) Bad Neustadt, Germany.

FREE 'WICKED SHIT' stickers featuring Diarhea Demon on his porcelain throne. It's a band promo thang, se, so send a stamp to Marius, 1106 Avenida Codorniz, Santa Fe, NM 87505.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

NODINE RECORDS first cassette release of Infestation "Comatose". A four song EP of grinding death core from New York. With a new line up, a new sound of fat riffs and brutal vocals. Studio produced. $4.00. Send to Infestation c/o Dennis Gladwell, 326 Walnut St, Yonkers, NY 10701. T-shirts also available for $6.50 (send SASE for picture of print, and any other info).

FREE 3 SONG CASSETTE The latest and the best from Skidd Freeman. "What a Crazy Ride" Shoelace #4. "A Lot of Fun" File 13 #14. "Like Being Inside the Brain of a Lunatic" Gajoob #9. Send three 29-cent stamps to: Skidd Freeman, POB 4281, East Lansing, MI 48826.

VIDEOS FOR SALE OR TRADE: 1000 shows. GG, Fear, Fugazi, Rollins, Helmet, Mummies, Body Count, Dwarves, Jesus Lizard, Scrteeching Weasel, Mudhoney, Green Day, Butthole, Social D, Danzig, Sonic Youth, Carcass, Entombed, L7, Lunachicks, Soundgarden, Pearl Jam, Bad Religion and many more. Write Merle Allin, 214 E 24th #2H, NY NY 10010. Call (212)889-8334. Traders send list. All others send $1.00 for XL list.

SONGS FOR ASSASSINATIONS 90 minute tape compilation out now! With 21 bands with varied musical styles and lotsa songs for only $3ppd US, $4ppd foreign. Send cash or M.O. to: Chad Negendank, 404 Kituwah Trail, Knoxville, TN 37919. Kill!

AUDIO AND VIDEO TRADERS! "Trade Contact" #2 is out now. 8 pages of addresses. Send list/wants for inclusion in #3. 20 page list for trade. Any kinda music welcome. Want Supersuckers, CH3, D.I., Bored!, Descendants, Sabbath, Cowgirls, Trubee, more. Write! Kelvin Craig/ 18 Rhonda Ave./ Willetton WA 6155/ Australia.

QUALITY AUDIO FOR SALE AND TRADE!!!! Not an unsatisfied customer yet!!! Jesus Lizard, Urge Overkill, Unsane, LGoat, Cell, JSBExplosion, Pavement, Kill-dozer, Scratch Acid, Helmet, Hyenas, Didjits, Green River, Rapeman, Big Black, Halo of Flies, Royal Trux, CopShootCop, Tar, Monster Magnet, Sebadoh, Amrep, Sub Pop, T&G, Estrus, K, Dischord ... You name it!!! Reasonable prices!! Send SASE or IRCs for tons of rock throb info: Kingpin, 175 Spring Court #12, Athens, GA 30601-2269 U.S.A.

LIVE VIDEOS (PAL - NTSC - SECAM): Oxbow, Rollins, God, Swans, Cop Shoot Cop, Terminal Cheesecake, Christian Death, Bad Brains, Skrew, Ministry, Neurosis, Butthole Surfers, Stretch Heads, Silverfish, Nick Cave, Boss Hog, Neubauten & loads more ... (Digital transferring also available) ... For details send $1, 4 stamps or 3 IRC's to; PCP Video, 550 Larkin, (#302), S.F., CA 94102-3312

PURITAN HARDCORE IS ULTRA HIGH ENERGY TRASH ROCK. For a totally original tape and some really cool stickers send $2 to Puritan Hardcore, P.O. Box 3431, Urbana, IL 61801

VIDEOS! MULE, HYENAS, PAIN Teens, Distorted Pony, Lizard, Melvins, Unsane, Cop Shoot Cop, Tar, Surgery, Helmet, Rapeman, Cows, Railroad Jerk, Slug, Ethyl Meatplow, Antiseen, Killdozer, Swans, Oxbow, Unrest, Boss Hog, Cave, Rollins, Cosmic Psychos, Buttholes, Cherubs, God & Texas, Urge Overkill, Lunachicks, Neurosis, 100s more! 2 stamps or $1 for big tasteful list to Jay, PO Box 562, Mundelein, IL 60060.

VIDEOS! SONIC YOUTH, BABES IN Toyland, Pavement, L7, Nymphs, Silverfish, Bad Brains, Quicksand, Seaweed, Lydia Lunch, Unrest, Babyland, Social Distortion, Sick Of It All, Wrecking Crew, Muffs, Tool, Underdog, Pearl Jam, Soundgarden, Oiler, Beasties, Alice Donut, John Spencer, C.O.C., Godflesh, Napalm, Carcass, 100s more! 2 stamps or $1 for big tasteful list to Jay, PO Box 562, Mundelein, IL 60060.

Clawhammer, Fluid, Ministry, Nirvana, Poison Idea, Pumpkins, Superchunk, Trenchmouth, Tool, Wiseblood, My Bloody Valentine, Green Magnet School, Action Swingers, Coffin Break, Burn, Dinosaur Jr., Born Against, Black Flag, Excel, Lubricated Goat, Lush, Suicidal, R.H.C.P., Mudhoney, Nails, 100s more! 2 stamps or $1 for big tasteful list to Jay, PO Box 562, Mundelein, IL 60060.

VIDEOS- LOOKING FOR Gauge, Greyhouse, Spoke, Jawbox '93, Shudder To Think, Smoking Popes, Sunspring, Vine, Bent, Firehose, Samiam, Tsunami. Have good list for trade. Robert T. Nanna, 1025 S. Fairview Av., Lombard, IL 60148.

I HAVE AUDIO TAPES FOR SALE OR TRADE. Variety of music from punk to acoustic. Includes shows from Fugazi, Jawbreaker, Mudhoney, Ramones, Drivin N Cryin, Neil Young, Nirvana and lots more. Good quality and good prices. Write to me and I'll send a list. I also have a few videos. M.G., P.O. Box 937, Franklin, NC 28734.

DRUG INDUCED MUSIC WANTED for upcoming compilation. Interested bands send stamp for complete information. 300 Ramsey #101, Mankato, MN 56001.

6-SONG DEMO from Get A Life $2. Tape has cover and lyric sheet. 2nd demo coming soon. We are available for comps, get in touch. Ron/Get A Life, 6 Manchester Drive, Bethpage, New York 11714.

TAPE SALE! $7 each. Lots of punk, alternative, thrash, death, and other genres. All used, but in good condition. Rollins, Sugar, Hüsker, Black Flag, Fugazi, Helmet, Sonic Youth, Bad Brains, Minor Threat, Sex Pistols, Clash, Ramones, Motorhead, Ministry, Skinny Puppy, lots more. For free list write to: DE, P.O. Box 6004, Wausau, WI 54402-6004.

HED "GOODBYE TOWNIES" 90 minutes of the sludge you need. Unreleased tunes and Great live sound. It's a tape! $4.00. 30 minute sampler tape and mini-catalog $1.00. TPOS, 12 Mill Plain Rd., Danbury, CT 06811 USA.

MORBID OPERA ten year retrospective tape. Members of The Eat, Roach Motel, and PMS rumble with a female vampire in the Florida swamp. $4.00. 30-minute sampler tape and mini-catalog $1.00. TPOS, 12 Mill Plain Rd., Danbury, CT 06811.

MAD BROTHER WARD "Hated By all" Tattoos, wrestling, and rock'n'roll! "Raw...ripping...wrestler...best" - MRR. See for yourself, lightweight. $3.50 (It's a 7"). 30-minute sampler tape and mini catalog $1.00. TPOS, 12 Mill Plain Rd., Danbury, CT 06811 USA.

SEX PISTOLS' Great Rock N Roll Swindle dubbed on high grade Maxell video tape. Original and uncut. Immediate delivery. $15 to Mike Kole, P.O. Box 46581, Bedford, OH 44146.

HORROR/EXPLOITATION videos available. Huge selection! European/Asian, etc. Uncut, uncensored. $10-$20. If you're into this, write or call. Also, I wish to correspond with other outcasts, preferably females. Daniel Reiter, 3328 N. Sheffield, Chicago, IL 60657. (312) 528-2634.

PURPLE PENIS PUSS I'm looking for demo tapes of all type bands for a comp. All submissions appreciated. You'll receive free copies if your band is used. Send $ or stamps if you want your tape returned. Send all submissions to: Fusion Comp, 159 Ridgewood, Kalamazoo, MI 49001.

FEAR OF POP MUSIC RECORDINGS is accepting submissions for a noise compilation cassette. We prefer noise to industrial. Extra points for leaving your machismo at home. 523 Valencia, SF, CA 94110.

VIDEOS! We've been around the longest and we're still the cheapest. New catalog out now w/ bands such as: Jesus Lizard, Laughing Hyenas, Screeching Weasel, Helmet, L7, GG Allin, Rollins (spoken + band), Jawbreaker and more. Send long SASE to: Wrong Conclusion Video, 151 First Avenue, Box A, New York, NY 10003.

FREE DEMO. MAKE MOTE HAPPY. All you gotta do is send us 2 stamps, or summat cool, and we'll put you on our mailing list and send you our shit demo. Write Mote, 206 Hubbard St., Santa Cruz, CA 95060.

ing Pumpkins, Mr. Bungle, Melvins, Primus, and more. . . . Great quality audio. No crap!!! Not in this to make cash - you send me your list and I'll send mine! Send list and S.A.S.E. to - Morbid Sounds, 24108 River Lane, Waukesha, WI 53188.

TAPE TRADERS - I'm looking for good recording of anything by Doc Dart, 7 Year Bitch, Consolidated, Lunachicks, Crude SS, Antisystem, Confuse, Lydia Lunch, Red Aunts, Filthkick, Wretched Ones. Any rare/demo/live material by: Ween, Crucifucks, Neurosis, Chumba, Screeching Weasel. Send your list for mine (over 800+ entries). Todd, 3332 Peachtree, Lima, OH 45805.

LIVE OR DEMOS BY: All, Bad Brains, Bad Religion, Big Drill Car, Crimpshrine, Dag Nasty, Descendents, Dinosaur Jr., Doughboys, Down By Law, Downfall, Fugazi, Goo Goo Dolls, Green Day, Jane's Addiction, Jawbreaker, Jesus Lizard, Lemonheads, L7, Milsetone, Mr. T Experience, Mudhuney, Nervana, NOFX, Operation Ivy, Rancid, Samiam, Screeching Weasel, Snuff, and Superchunk. For a complete list, send a SASE to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349.

LIVE TAPES WANTED & offered by: Clash, Dead Kennedys, Exploited, Jimi Hendrix, Nirvana, Ramones, Sex Pistols, Talking Heads and Victim's Family. Please send your list and you'll receive mine! Also offered lots of Adam Ant & Sigue Sigue Sputnik audios (live & demo), some very rare! Send your list to: Catrinus Nouta, De Kamp 4, 8851 GN Tzummarum, Netherlands, Europe.

WEASEL-MX 45-minute "Obvious" cassette good to go. Punk rock/funk/hip-hop mess, and we aint no RHCP wannabe's. Spiffy stuff on good tape. $3 cash only: cDc communications, PO Box 53011, Lubbock, TX 79453.

AUDIO AND VIDEO tapes wanted (pay cash): Rage Against The Machine, Pro Pain, Inside Out, Quicksand, NOFX, Burn, Sick Of It All. Mathias, Hellendorfer Kirchweg, 56, 3002 Wedemark, Germany.

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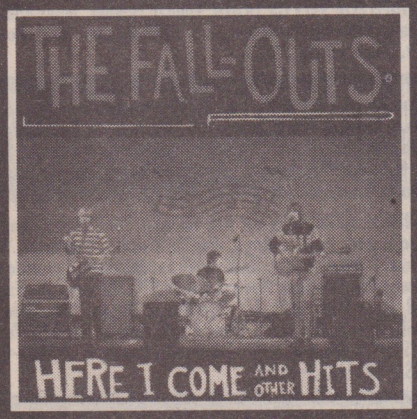

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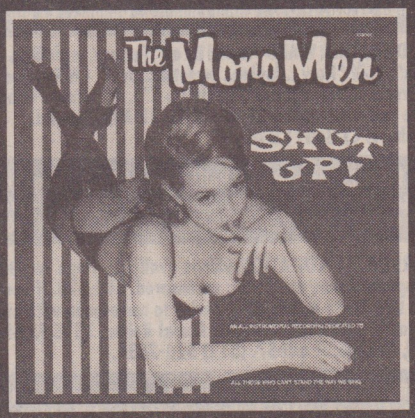

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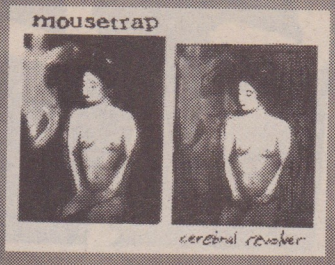

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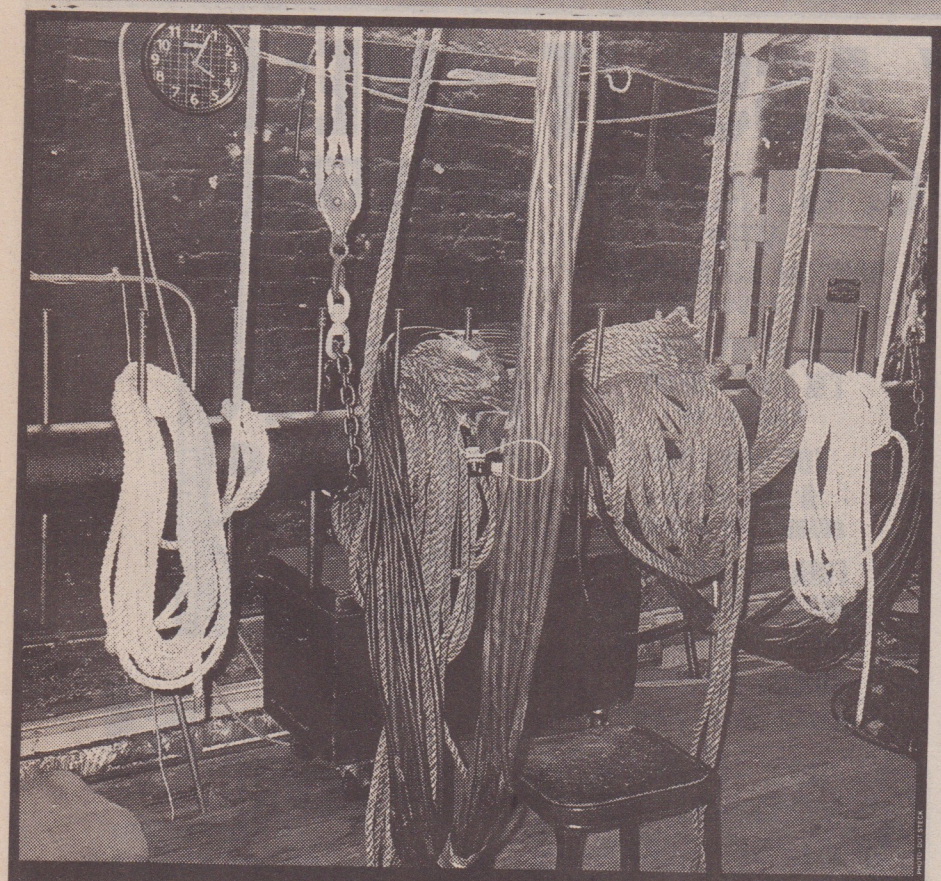

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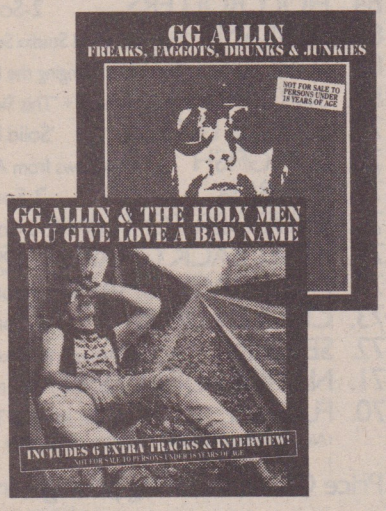

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